SCREENLAND

ICC

August

15¢

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AUG 31 1944

Ann Sheridan

"JIVE BABY"

t BETTY GRABLE - HARRY JAMES Heiress!

EO'S 20-YEAR CAVALCADE OF STARS

lor Closeups of GARY COOPER, BOB WALKER

AUG 21 1944

Give Yourself a Glamorous PERMANENT WAVE At Home!

SIMPLE AS PUTTING UP YOUR HAIR IN CURLERS; *Cool . . . Comfortable . . . Lovely, Long-lasting Results*

Charm-Kurl 59¢ PERMANENT WAVE KIT

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Soft, *natural-looking* waves and curls . . . that's what every woman wants from a permanent. And that's what you get when you give yourself a CHARM-KURL Permanent Wave—right at home! Here is a permanent that you don't have to coax for months in order to get a natural-looking wave. A CHARM-KURL Permanent is lovely . . . soft . . . *natural* from the very beginning! Treat yourself to this new home permanent wave sensation. Thrill to soft curls and shimmering waves . . . hair that gleams with life and beauty. CHARM-KURL gives just as lovely a wave to bleached and dyed hair, too . . . is absolutely safe because it contains no harmful chemicals or ammonia. Try this machineless, cold permanent wave . . . and see for yourself new, dazzling curls and waves that sparkle with bewitching highlights day and night.

JUNE LANG
Glamorous Movie Star praises Charm-Kurl

IN 3 QUICK EASY STEPS

Just shampoo, put up your hair in curlers and then set. That's all there is to your CHARM-KURL PERMANENT WAVE. All curlers, permanent wave solution, shampoo and wave set are included in your kit! You need no hair dressing experience—yet you get a professional looking, beautifully soft wave.

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Please send me one complete CHARM-KURL Permanent Wave Kit. When it arrive I will pay 59c to my postman (79c in Canada). If, for any reason, I am not thor oughly satisfied, you agree to refund purchase price on my request. If you wan more than one kit, check below:

☐ **2 CHARM-KURL KITS, $1.18 plus postage**
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MAKE THIS EASY CHARM-KURL TEST TODAY

Know the Joy of a Glamorous Permanent Wave . . . By Tonight!

You can now get CHARM-KURL PERMANENT WAVE KITS *at* DRUG STORES, DEPARTMENT STORES *and* 5-10c STORES. Be sure to ask for CHARM-KURL by name—it is your assurance of thrilling results. CHARM-KURL is always sold on the positive guarantee of satisfaction or money back!

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Smile, Plain Girl, Smile..

A radiant smile wins admiration!

Let your smile bring new happiness. Help keep it sparkling with Ipana and Massage!

LET YOUR HOPES SOAR, Plain Girl! It doesn't take beauty to rate special raves.

Watch the girls who score the biggest hits—the girls who invite popularity and romance. See how often their appeal lies *in their smiles!*

So smile, plain girl, smile. Not a smile that hesitates, timid and uncertain—but one that is gay and flashing, bright as dancing sunbeams. Remember that such a smile needs sparkling teeth—bright teeth that depend so much on firm, healthy gums.

"Pink Tooth Brush" a warning!

If your tooth brush "shows pink", *see your dentist!* He may tell you your gums have become sensitive—denied natural exercise by soft, creamy foods. And he may, as many dentists do, suggest "the helpful stimulation of Ipana and massage".

For Ipana not only cleans teeth but, with massage, aids the health of the gums. Every time you brush your teeth, massage a little Ipana onto your gums. Circulation steps up in the gums, helping them to new firmness.

Start today to let Ipana and massage help you to have brighter teeth, firmer gums, a more radiant smile.

Product of Bristol-Myers

Start today with

IPANA and MASSAGE

On Top of the World—that's the girl whose smile is a sparkling charm. Let Ipana Tooth Paste and massage help you keep the heart-stirring radiance in your smile!

METRO-GOLDWYN-MAYER'S
LION'S ROAR
TWENTY YEARS OF LEADERSHIP
1924-1944
MGM
Published in this space every month
The greatest star of the screen!

King Vidor, who directed "The Big Parade", the first outstanding MGM picture twenty years ago, now delivers to the same company, as an Anniversary gesture, his mighty production "An American Romance".

★ ★ ★ ★

This film is the flesh and blood story of the American dream come true.

★ ★ ★ ★

It's about a guy called Steve Dangos, a young immigrant who came to this land of freedom with his bare hands and a shining hope. (Brian Donlevy gives all his sincerity to this role.)

★ ★ ★ ★

It's also about a girl called Anna O'Rourke. Who shared in the struggles, the tribulations, the dreams of her man, as he made it the hard way, from iron mine worker, steel puddler, factory worker to great industrialist.

★ ★ ★ ★

While their story is intimate, personal, glowing, it is also symbolic of the fight, the love, the surge, the drama, that has made our way of life the wonder of the whole, wide world.

★ ★ ★ ★

"An American Romance" is the *big adventure*, told in wonderfully human and exciting terms—in a robust screen play by Herbert Dalmas and William Ludwig.

★ ★ ★ ★

It is dramatic fiction. It is also the truth. For this story in its scope parallels the life stories of many men who have helped to make America great.

★ ★ ★ ★

King Vidor has found the movie material that many directors have been reaching for ever since the beginning of films. What he has done with it is magnificent.

★ ★ ★ ★

"An American Romance" is photographed in perfected Technicolor. Red-brown earth tones of Mesabi; fiery reds and yellows of Steel Town; the bluish-gray colors of the automobile factories; the bright sky-blues of America's conquest of the heavenly skies above, follow in storied sequence.

★ ★ ★ ★

"An American Romance" has caught the mighty cadences of the American dream. Something of you, yourself, is surely in it.

★ ★ ★ ★

Presented with pardonable pride by

—*Leo*

SCREENLAND

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★ *Every Story a Feature!* ★

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Robert Walker, in M-G-M's "Thirty Seconds Over Tokyo"

20th Century-Fox stars: Geraldine Fitzgerald, next seen in "Wilson;" Dana Andrews, soon to appear in "Wing And A Prayer;" Perry Como, popular crooner in "Something For The Boys;" Gene Tierney, starring in "Laura"

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Cover Portrait of ANN SHERIDAN, Warner Brothers' Star of "Doughgirls"

AUGUST, 1944

VOLUME FORTY EIGHT
NUMBER TEN

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Homer Rockwell, Vice President and Advertising Director
Lee Wagner, Circulation Manager

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DAVID O. SELZNICK

presents:

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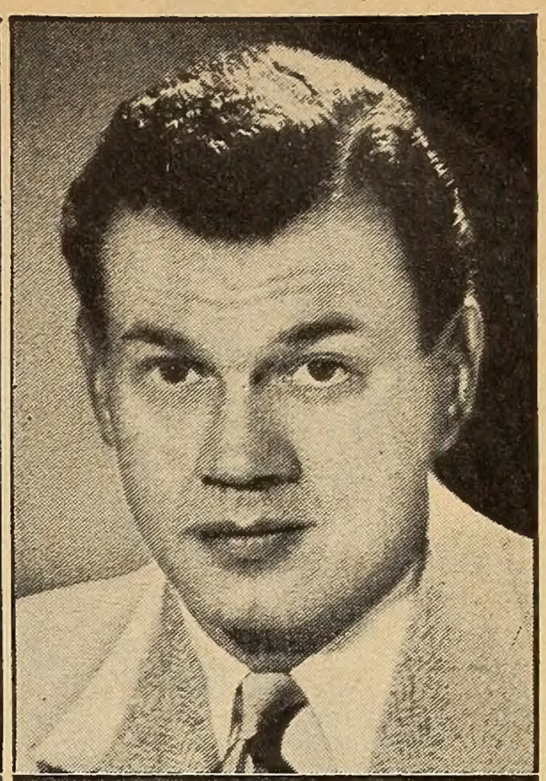
JENNIFER JONES



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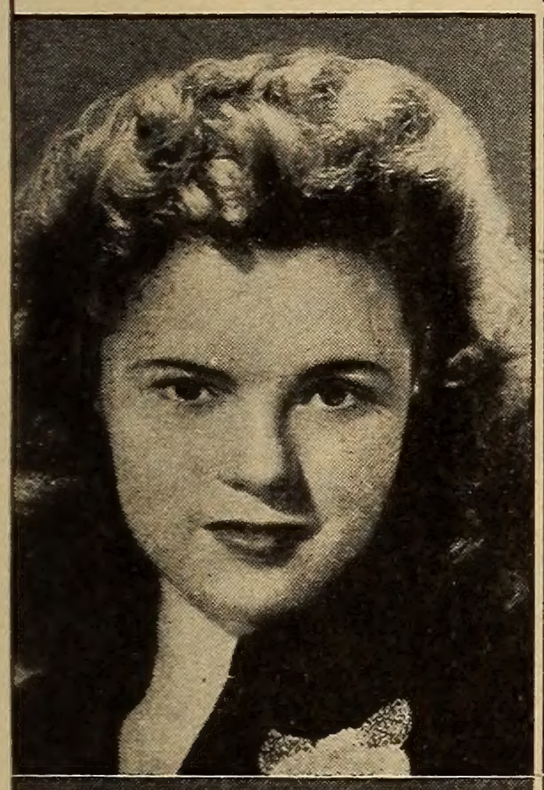

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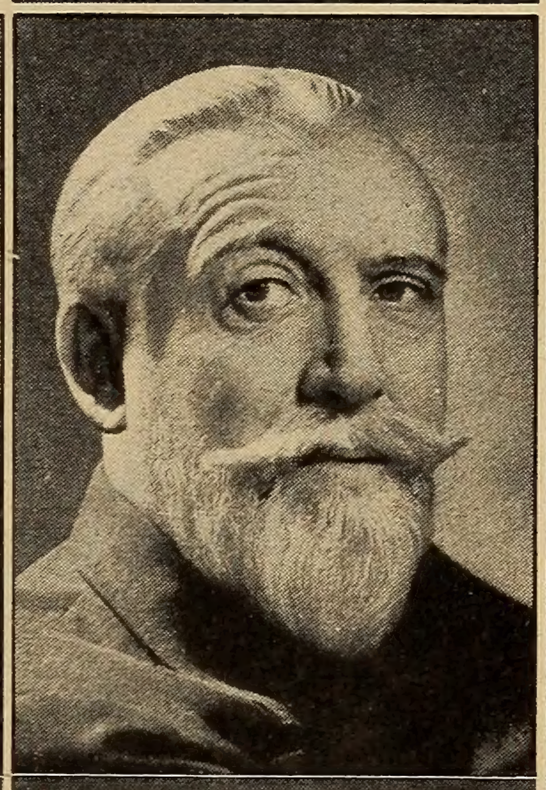
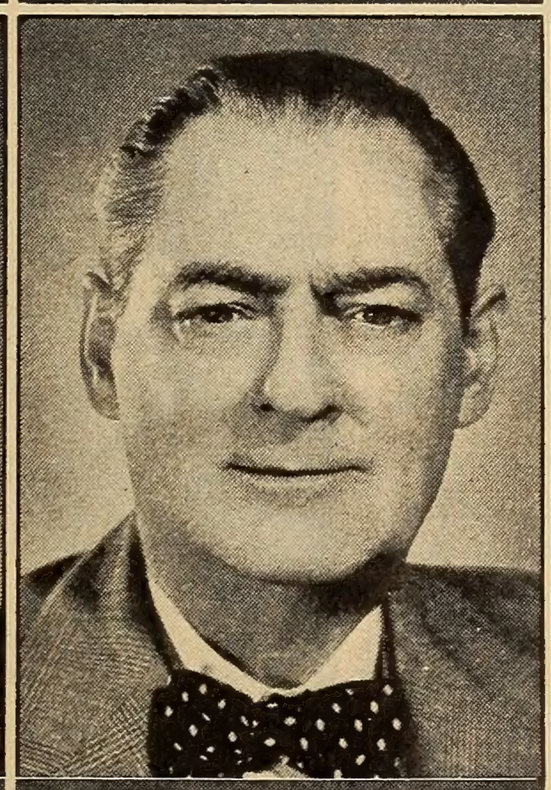


MONTY WOOLLEY



LIONEL BARRYMORE

ROBERT WALKER

The screen's most distinguished cast in

"Since You Went Away"

The producer's first picture since
"Gone With The Wind" and "Rebecca"

DIRECTED BY JOHN CROMWELL · RELEASED THROUGH UNITED ARTISTS

YOU won't be seeing "Maisie" on the screen after her next picture. Ann Sothern is temporarily retiring until her baby is born, come next November. Aside from their grief at the unexpected passing of Lieut. Bob Sterling's father, Ann and Bob couldn't be more excited. Bob has promised Ann that she is going to have a boy! A boy is what they both want, but if it's a girl—they'll "put up" with her!

EVER since he stopped a flying egg in a night club brawl Errol Flynn has had to be a good egg and take a lot of ribbing. For once he was an innocent victim. Two young ladies at an adjoining table decided to have it out. One grabbed an egg off a waiter's tray and heaved it at her pretty rival. Errol's head got in the way! Now a local restaurant features eggs-à-la Flynn on the menu. On the "Objective Burma" set, Errol keeps finding eggs in his dressing room, in his makeup kit, his shoes. Heaven help the prankster if Errol ever finds out who he is.

VERONICA LAKE is dividing her time between director Andre De Toth and portrait photographer Paul Hesse. However, whenever we've seen her out with either (or anyone, for that matter) the little Lake has looked as bored as a strip tease dancer at a Sunday school picnic! (*Please turn to page* 90)

Should you ever feel lonely or out-of-place at lakeside or seashore during "those days of the month" inquire about *Tampax*. For the Tampax method of sanitary protection provides *internal absorption*, without any outside pad or supporting belt . . . Just give a little thought to the foregoing facts and you will realize how suitable Tampax is for use in the water!

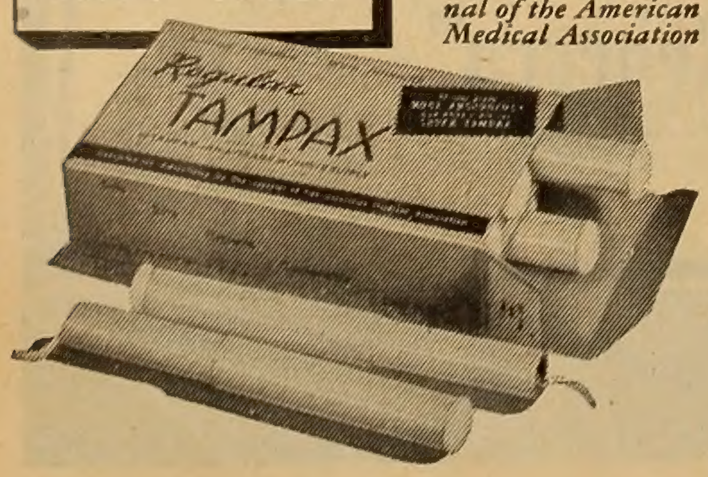
Tampax is made of long-fiber cotton highly compressed for quick and dainty insertion. The hands need never touch the Tampax and the wearer does not feel it when in place. In fact Tampax does not hamper you in any way . . . Odor can't form with Tampax. Chafing is impossible. Changing and disposal are easy.

Millions of women are now using Tampax. It is sold at drug stores, notion counters. A whole month's supply will go into your purse. Economy box contains 4 months' supply (average). Three *absorbency-sizes:* Regular, Super, Junior. Tampax Incorporated, Palmer, Mass.

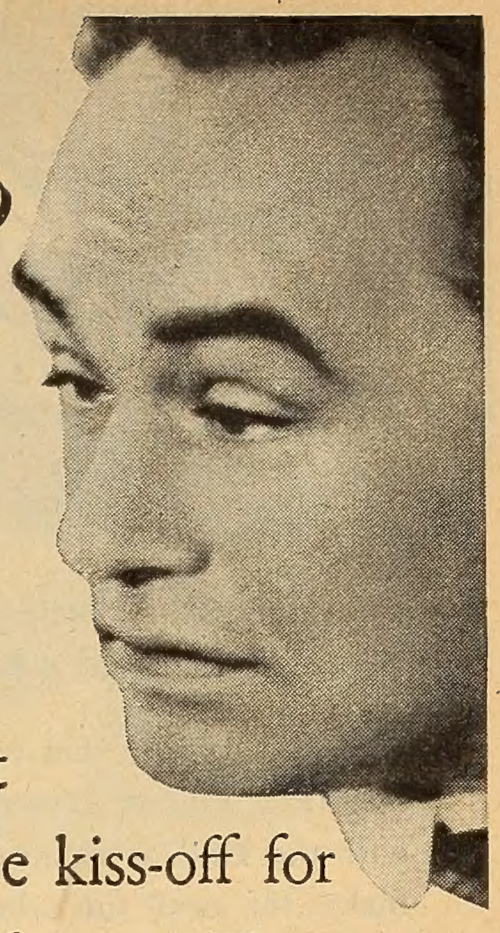
3 Absorbencies
REGULAR
SUPER JUNIOR

Guaranteed by Good Housekeeping
IF DEFECTIVE OR NOT AS ADVERTISED THEREIN REPLACEMENT OR REFUND OF MONEY

Accepted for Advertising by the Journal of the American Medical Association



"The Kiss-off!"



"Yes, it was the kiss-off for both of them. They had gone too far... they had tried to get away with murder and they found they couldn't get away from me!"

Paramount presents

FRED MacMURRAY · BARBARA STANWYCK
EDWARD G. ROBINSON

in

"Double Indemnity"

WITH PORTER HALL • JEAN HEATHER • BYRON BARR
RICHARD GAINES • JOHN PHILLIBER

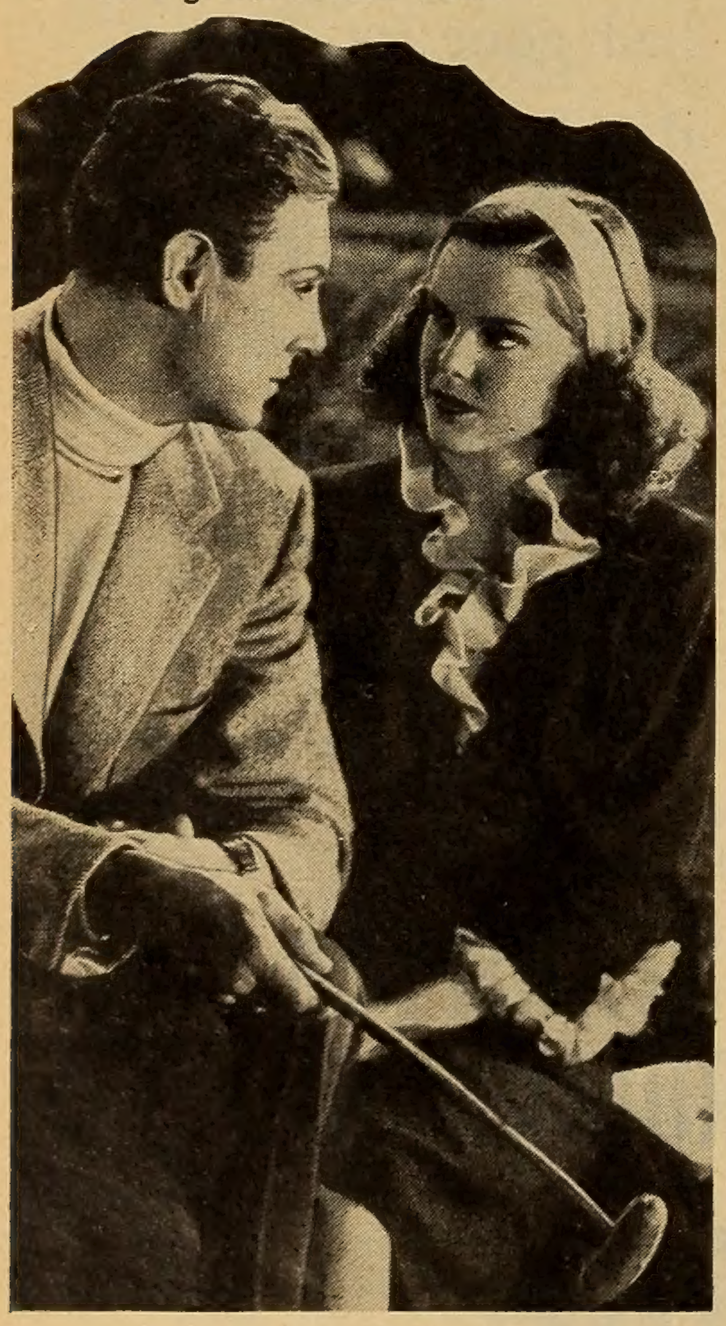
Directed by BILLY WILDER

Screen Play by Billy Wilder and Raymond Chandler

—From the best seller and Liberty sensation by JAMES M. CAIN author of "The Postman Always Rings Twice" and "Serenade"

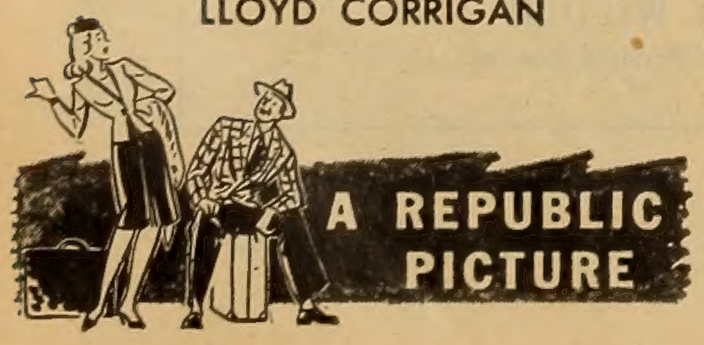
Ladies and Gentlemen—
It's a Sweetheart of a Picture!

Yes! It's gay with that youthful romantic spirit! It's reckless with the kind of abandon that makes for swell fun when you join in the joy! It's a grand cast in a grand screen treat!



Starring
Robert LIVINGSTON
and RUTH TERRY

with HENRY HULL
GRANT WITHERS
THURSTON HALL
LLOYD CORRIGAN



Your guide to CURRENT FILMS

Selected By

Delight Evans

GASLIGHT—*M-G-M*

This picture, co-starring Ingrid Bergman and Charles Boyer, laid in Victorian England, is well devised to keep you tingling with melodramatic chills — more mental than physical. The villain of the piece is a past master in the art of subtly, slowly driving his lovely wife out of her mind for his own ulterior motives, which involve a love of fabulous jewels—and murder! Ingrid Bergman gives a nicely restrained performance of his wife, gradually building the characterization to the breaking point. Charles Boyer's portrayal is nothing less than a masterpiece. Joseph Cotten is good, too.

HOME IN INDIANA—*20th Century-Fox*

Two appealing kids, Lon McCallister and Jeanne Crain in the juvenile romantic rôles, will attract in this Technicolor saga of sulky racing—as well as some beautifully sleek horses, romping on the greensward. However, we wish the scripters could think up a few new tricks anent the sport of kings. We've seen most of these before. The story concerns a twenty-year-old feud between stable owners. One is prosperous, but a little crooked; the other is bankrupt but honest. Of course, "honesty is the best policy." Walter Brennan and Charlotte Greenwood are fine in the featured rôles.

SUMMER STORM—*United Artist release*

A large helping of Russian tragedy in the days of the landed gentry is dished out in this film based on Anton Chekov's novel. George Sanders' English accent is apt to get in the way of his characterization of the bored playboy who decides to try marriage and becomes mixed up with siren daughter of a lowly wood-cutter. Linda Darnell plays the femme fatale and lays the allure on heavily—surprising since we've always seen her as the sweet heroine. Anna Lee plays the good woman well. Edward Everett Horton gives a typically Horton interpretation to the part of the stuffy, girl-chasing Count.

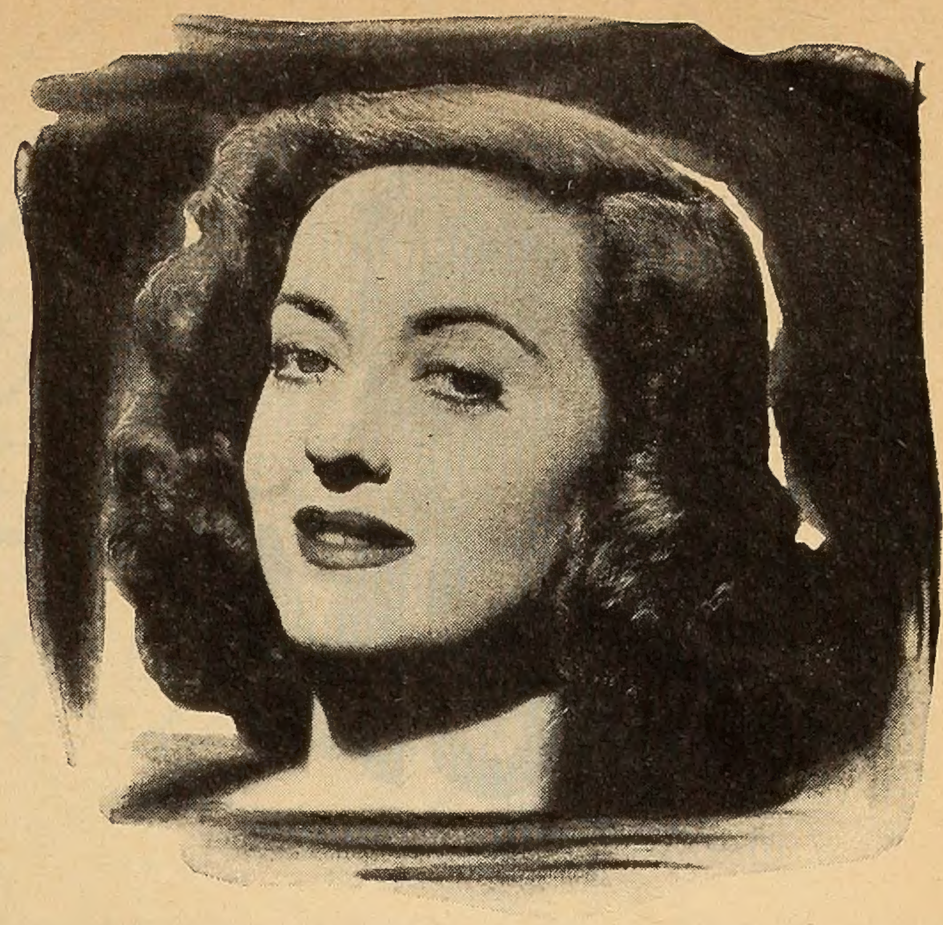
THE EVE OF ST. MARK—*20th Century-Fox*

Based on Maxwell Anderson's play which takes a group of soldiers through their "one year of service" to the fall of Corregidor, the film has a new optimistic and hopeful ending that makes this stand out more as a homey, family drama than as a grim, tragic war picture. Our hero is a nice, wholesome farmer boy whose sense of duty outweighs his sense of self-preservation in the final reel. Our heroine is the neighboring farm girl who has, secretly, always been attracted to our hero. William Eythe and Anne Baxter are just right for these rôles. Ruth Nelson, Michael O'Shea and Vincent Price are fine.

ONCE UPON A TIME—*Columbia*

This film, based on Norman Corwin's radio play, is pure fantasy, but underneath it all there are some very good down-to-earth, philosophical ideas that aim to give you something to think about. It's the story of a dancing caterpillar and a little boy's attachment and steadfast loyalty to his insect pal, when a theatrical producer tries to exploit both of them for badly needed money. Of course, the boy teaches him simple human kindness. Ted Donaldson does a sincere job as the boy, and Cary Grant is perfect as the producer. Janet Blair and James Gleason are grand. (*More reviews on page* 17)

WORKING GIRL



NAME: **Bette Davis**

OCCUPATION: **Actress**

EMPLOYER: **Warner Bros.**

NATURE OF DUTIES: **Helping to maintain the Warner standard of great entertainment.**

REMARKS: **We at Warner Bros. have been proud of Bette Davis, of her magnificent artistry and enormous talent, ever since she came to work with us. (And no matter how easy it looks on the screen, "work" is the word — with a very large "W"!) But we've never been so proud of Bette as since we (and she) finished making MR. SKEFFINGTON!**

MR. SKEFFINGTON is the enthralling story of a very rich man and a very beautiful woman, and of their life together . . . and apart. A love story? We think that even when you've seen it, you won't be sure!

But you *will* be sure that MR. SKEFFINGTON is one of the finest motion pictures ever made — by anybody, anywhere . . . and that Bette Davis has no peer among screen artists!

You'll be sure, too, that the company which produced MR. SKEFFINGTON can be counted on always for the *best* in entertainment!

WARNER BROS.

JACK L. WARNER

Executive Producer

BETTE DAVIS GREAT AS ONLY SHE CAN BE, IN "MR. SKEFFINGTON"

with CLAUDE RAINS
RICHARD WARING
GEORGE COULOURIS
MARJORIE RIORDAN

Produced by JULIUS J. & PHILIP G. EPSTEIN · Screen Play by Julius J. & Philip G. Epstein · From Story by "Elizabeth" Music by Franz Waxman Directed by VINCENT SHERMAN

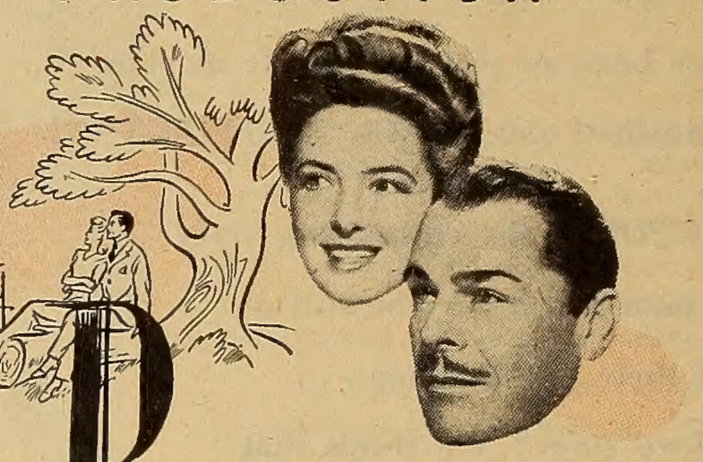
TWENTY YEARS OF LEADERSHIP

1924-1944

MGM

And now the gala that began with continues with these

KING VIDOR'S PRODUCTION



AN

American Romance

IN TECHNICOLOR

starring **BRIAN DONLEVY**

Here is the fight, the love, the drama, the adventure that is America! It's the story of a million guys like Steve... and a million girls like Anna who believe in their dreams!

with ANN RICHARDS • WALTER ABEL • JOHN QUALEN • HORACE McNALLY • Photographed in perfected Technicolor
Screen Play by Herbert Dalmas and William Ludwig • Produced and Directed by KING VIDOR • A Metro-Goldwyn-Mayer Picture

☆ LISTEN IN: "M-G-M SCREEN TEST" ON THE MUTUAL NETWORK, MONDAY THRU FRIDAY, 9:15 P. M., EWT ☆

Anniversary Celebration

The White Cliffs of Dover

Magnificent M-G-M Triumphs...

KATHARINE HEPBURN

Walter Huston · Aline MacMahon · Akim Tamiroff · Turhan Bey

Not since "The Good Earth"... a picture such as this! The mighty drama of a brave people and a great love... flaming from the pages of the novel that thrilled millions!

with HURD HATFIELD • J. CARROL NAISH • AGNES MOOREHEAD • HENRY TRAVERS • ROBERT BICE • ROBERT LEWIS • FRANCES RAFFERTY • JACQUELINE de WIT
Screen Play by Marguerite Roberts and Jane Murfin • Based on the Novel by Pearl S. Buck • Directed by JACK CONWAY and HAROLD S. BUCQUET
Produced by PANDRO S. BERMAN • A Metro-Goldwyn-Mayer Picture

Stronger Grip

Won't Slip Out

Try again next time if your store is out of *DeLong Bob Pins* today. We're making more now, but still not enough to meet the demand.

Fresh AS A DAISY

Beware the greatest hazard to your charm—perspiration!

By Josephine Felts

A picture of fresh Summer coolness is Deanna Durbin, now starring in Universal's "Christmas Holiday."

ONCE upon a time, in those faraway days when the attractive female of the species just sat around and looked pretty, there was an expression: "A man sweats, a working girl perspires and a lovely lady glows." One simply didn't mention that the perfectly natural function of perspiring *might* ruin any girl's charm!

Now, we're all "working girls"—movie actresses, plant workers, housewives, WACS, Waves and office workers—and we can't dodge this disagreeable reality of perspiration. We can be awfully thankful, though, that we live in an age when science has kept up with industry and has perfected many preparations that prevent its ravaging effects.

Spoiled clothing, grimy skin or the slightest trace of odor are simply unforgivable! And believe us when we say that any man will stand a shiny nose or pale lips much more readily than he'll tolerate a lack of personal daintiness.

Of course, your daily bath is the first Summer step to cleanliness and freshness. Next in importance is the proper use of your favorite anti-perspirant or deodorant. For a final touch of allure or breezy sweetness, a generous dash of scented cologne and dusting powder is indispensable.

The bath or shower does more than wash away the dust and dirt and odors that your pores accumulate. A session in a tepid tub, fragrant with bath salts, and flowery soap cools your mind as well as your body. It relaxes you and eases the nervous strain that frequently increases perspiration. And, moreover, the accumulation of perspiration close to the skin can really only be removed with a generous lather of soap. Plain water isn't enough to rid you of it.

So much for past perspiration. But what about the fact that those little glands beneath the skin are bound to give off more wafer immediately as you become warm again? Don't give them a chance to do so, especially on those parts of the body where the air doesn't have an opportunity to dry up the excretions quickly. The underarm area has very active glands and little ventilation so naturally that's the place where an anti-perspirant is most necessary. (This goes for the men as well as the girls!)

Many women—and men—find the cream type of anti-perspirants very satisfying. They can be used at any hour of the day or night without risk of irritation to normal skins. Some of them are antiseptic and can be applied immediately after shaving. They won't rot dresses or lingerie. And, added to these attractive assets, most cream anti-perspirants are deodorants as well.

The liquid anti-perspirants generally have longer-lasting effectiveness but must be used with greater care. Many of them will prevent perspiration for as long as five days! It's best to apply the liquids right after your bath, at bedtime. They should always be given plenty of time to dry before you put your clothing on. In using any anti-perspirant, our advice is: Follow the directions on the container carefully. Manufacturers are the best guides to the proper use of their own products.

Although anti-perspirants are usually deodorizers too, don't make the mistake of confusing these with plain deodorants. There are preparations, popular for many years, which render odors inoffensive without checking perspiration at all. These come in powder and cream forms and are useful on many occasions. They are also particularly needed for one anti-odor purpose important to you and to every other woman.

TOMORROW'S ENTERTAINMENT Today!
starring
ELEANOR POWELL
with
DENNIS O'KEEFE
C. AUBREY SMITH
EUGENE PALLETTE
THE CHRISTIANIS
DOROTHY DONEGAN
DAVID LICHINE
SOPHIE TUCKER
W. C. FIELDS
ANDREW STONE'S
Sensations of 1945
Damsels and Dances,
Music and Mirth plus
the Greatest Stars of the
Entertainment World
in One Gay Package
of Romantic Fun
Produced and Directed by
ANDREW STONE
Released thru United Artists
WOODY HERMAN AND HIS BAND
CAB CALLOWAY AND HIS BAND
THE STEEL-NERVED COPELAND SKATERS
ELEANOR RHUMBAS WITH A HORSE
THE CHRISTIANIS FLY 30 FT. HIGH
GUSTAFSON WIRE-WALKS THE GORGE
SCREENPLAY BY DOROTHY BENNETT from an ORIGINAL STORY BY FREDERICK JACKSON • ASSOCIATE PRODUCER JAMES NASSER

DANCE WITH HOLLYWOOD IN THIS
RHUMBA ENSEMBLE

ROSEMARY LA PLANCHE R-K-O Featured Player in "AROUND THE WORLD"

SKIRT – Dozens of swirling gores to slim your waist, give you oh-such-Hollywood hips! Of Super-Chief 3-ply rayon and acetate. Sizes 24 to 30 . . . . . *plus postage* **$4.98**

BLOUSE – Gay Hawaiian print, short sleeve, convertible neck, 1 pocket. 32 to 38. *plus postage* **$2.50**

JACKET – Two-tone, 2-pocket Houndstooth jacket. Front: Quality 3-ply construction fabric. Sleeves and back: Aralac. Sizes 10 to 18 . . . . . *plus postage* **$5.98**

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FIRST PRIZE WINNER
$10.00

Since most of us are just average people, we have never visited England, Europe and other parts of the world—even before the war when such journeys were possible. Consequently, we are unable to really know and fully understand the people of other lands. How unjust it is to us average-ites to be led to believe that the people of a certain country are like those presented in films! Pictures, which could be a wonderful medium to link the differing world together and bring about a fuller understanding, are badly misused. We really have very little idea of exactly what other people are like—what they think, what they like, and what they do. There are so few ways we can learn these things; and so many people take Hollywood's word for it, which has led to a great injustice. Few Americans comprehend Englishmen—they picture them as they are in English films. And more so, the English think our average boy is Mickey Rooney's character, *Andy Hardy;* and our working girl, Ginger Rogers' *Kitty Foyle.*

If Hollywood is going to present any certain class of America, why not present the real thing so no mistaken impressions will be given? In this world where there is so little understanding between the "little" people of the world—where so much hatred springs from ignorance—why not make an effort to help us "know" each other and get a chance to like each other?

JUNE EDMISTON, Maywood, Ill.

SECOND PRIZE WINNER
$5.00

Why give Bette Davis, Myrna Loy and Joan Crawford back seats in the cinema world?

Haven't we anyone to introduce to the screen with the loveliness and lady-like dignity of Mary Pickford? I'm tired of and disgusted with the "Look how sophisticated I am" type. Their very vulgarity of manner detracts from any picture.

No, I'm not puritanical. But since the teen-agers imitate personalities and mannerisms of screen stars, why not give youth real ladies with lady-like actions to copy; actors with gentlemanly manners, chivalry, and soft-spoken words?

Can't movie producers give us more singers with voices sweet, clear, and feminine like Jeanette MacDonald's? We don't welcome coarse, uncouth yellings for our children to imitate. Give us baritones like Wilbur Evans, singing in his dignified way, masterpieces of musical art; not just someone shouting incoherent words with a silly meaning.

Glorify dignity! Keep it alive and let the other type die from the cinema. Off with the ridiculous. On with the sublime.

MRS. ERMA WEAVER, Paducah, Ky.

FIVE PRIZE WINNERS
$1.00 Each

I wish they wouldn't marry Lana! On screen or off. Not for the next twenty years, anyway. It isn't every generation that produces a lady of such fabulous potentiality, not necessarily as a great actress, but as an irresistibly beautiful woman, à la Lillian Russell.

But what happens to this dream girl, who, according to all the best fairy stories, should be attainable only by the Prince? In one

"Scoff, if you will, Gentlemen, but this woman will live!"

SLOWLY, and with the fierce conviction and undying faith that had marked him from the beginning, Lister, his scalpel laid aside, the last dressing completed, addressed his critical audience.

In the eyes of one or two he saw hope and faith to buttress his own, but on the faces of others—some of them the leaders of the profession—he read only doubt and disbelief.

He could almost hear the sneers of the attending nurses whispering in the background while they viewed the pale and lovely woman on the table. Lister knew that they regarded his fanatical insistence on cleanliness, the repeated dressings, his evil antiseptics, as the vagaries of a madman . . . that they were awaiting the "dead-cart" to carry the woman away, just as it had carried away countless others, when blood poisoning followed compound fracture.

But Lister knew, also, that his radical methods, his antiseptics aimed to keep germs out of wounds, before, during and after every operation, must, with God's will, triumph.

And triumph they did . . . the woman lived!

So, patient by patient, case by case, day by day, Lister piled up evidence in support of his antiseptic theory which was to rid the world of untold suffering, and reduce the hideous fatalities that time and time again followed even the simplest surgical operations.

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It was for the great Lister that Listerine Antiseptic was named, meeting the requirements of a fine antiseptic . . . a solution with a rapid germ-killing power, non-poisonous in character, and absolutely safe to use.

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For countless little emergencies

LISTERINE
ANTISEPTIC

picture she treads a very primrose path and has her face slapped by a pugilistic has-been. In another she marries a dubious honky-tonk character and leads a rather sordid existence. Not to mention taking up with *Johnny Eager,* whose looks probably blinded her to his ethical shortcomings in another opus.

Perhaps the idea of such a gorgeous girl being so easy to get appeals to the male portion of the audience. On the other hand, maybe they, like the female contingent, prefer a little rose-shaded glamor with the heroine on at least a small pedestal, and the hero (and the villain, too) performing deeds of derring-do to win her in the last reel!

E. ZAGAMI, Inverness, Fla.

I enjoy seeing musicals with name bands. My only beef is why don't they give vocalists billing as they do the orchestra leaders?

About a year ago I saw "You Were Never Lovelier." Xavier Cugat and vocalist gave out with a swell samba called "Chin Chin." I was in the dark as to who the beautiful Mexican vocalist was. Not so very long ago I saw "Stage Door Canteen." Again Xavier Cugat and the same vocalist gave out with a terrific number called "The Bombshell from Brooklyn." I'm still in the dark. Recently I saw "The Heat's On." Cugat and again the same vocalist gave out with "Antonio" and "La Negra Lenore." And still I didn't have the slightest idea who she was. It wasn't until I saw Cugat in person that I discovered that she is Lina Romay. She is exotic and has a great personality and will go places if she gets the right breaks.

An example of right billing was Paramount's "The Fleet's In," in which Helen O'Connell and Bob Eberle got billing with Jimmy Dorsey. Miss Romay is only one of many vocalists who don't get their names on the screen. So how about giving them a chance?

This month's cover star, Ann Sheridan, wears a new Catalina bathing suit in a flattering shade of blue.

JOE LOPEZ, San Fernando, Calif.

Upon learning recently that Joan Fontaine was starring as the tempestuous heroine in Daphne du Maurier's novel, "Frenchman's Creek," this well-meaning bookworm, as well as ardent movie fan, was filled with utter horror. I, for one, just can't picture the gentle star of "The Constant Nymph" and "Jane Eyre" emoting on the screen as a gorgeous hussy, a selfish noblewoman, who forsakes her husband and children to embark on a sizzling romance with a notorious pirate. I'm sure Arturo de Cordova will be fine as the handsome rogue. But I'm sadly afraid that *Lady Donna St. Columb* will suddenly change into a sacrificing angel with the personality of a saint. Said fan is keeping her digits crossed in an agony of suspense, and will continue to hope for the best.

BETTE ROSE, St. Paul, Minn.

Walking into a theater without the slightest idea of what is playing, can sometimes turn out badly. But when I walked in on Danny Kaye, I stayed. In fact, I stayed for five shows. He's marvelous! He proved himself on the stage, and it certainly didn't take long for him to prove himself on the screen. Evidently that is the opinion of several hundred thousand other people. If he doesn't make the first ten in box office appeal, I'll be disappointed, not in him, but in the fact that many people missed such a wonderful sensation. Danny Kaye is my choice for the comedy find of a generation. Let's have more of him!

MARJORIE HOLDEN, Arlington, Va.

I saw "Government Girl" and "Cover Girl"—both simply wonderful, as I have always adored Olivia De Havilland and Rita Hayworth. But may I offer my praises to Jess Barker? That slim, dynamic young man, handsome as Apollo, in my opinion, stole the show in both pictures. He's terrific—a blond second Valentino. All around me in the theater came whispers of "Oooh, who is he?" when he came upon the screen.

I hope the producers are thinking the same way as I am, and will give Jess Barker more of those romantic rôles.

MRS. JULIA FOLSOM HARGRAVE, Atlanta, Ga.

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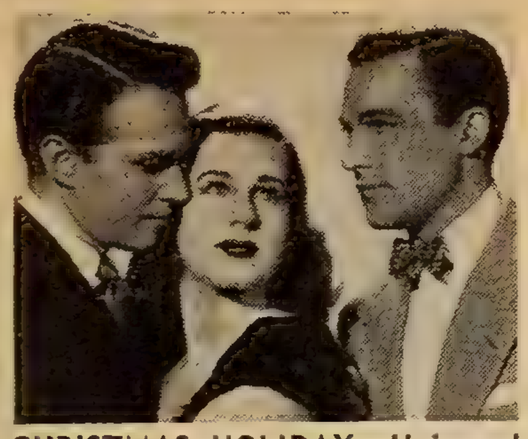
Your Guide to Current Films



CHRISTMAS HOLIDAY—*Universal*

The first glimpse of Deanna Durbin, dressed dramatically in slinky black satin, crooning in a lowly New Orleans dive, in this film is rather shocking. It's certainly a departure from the lightness of her former rôles. Emotions she's required to register are difficult, complex—the undying love for her weak husband who murders a bookmaker for a bankroll, mixed with her sense of failure, her lack of knowledge in helping to make him into an upright character. Gene Kelly, too, is rather surprising as the husband whose mother is more than ordinarily attached to him, but he handles the part capably enough. Dean Harens creates interest, though he's not given much to do.

SONG OF THE OPEN ROAD—
United Artist Release

A pretty little newcomer, Jane Powell, does remarkably well in carrying this filmusical about the American Youth Hostel movement. Her voice is fine, reminiscent of Deanna Durbin's in "Three Smart Girls," and her acting ability shows great promise. She could have had a better story for her début. In this she plays a juvenile movie star so tired of it all that she runs away to join a group of Hostelers traveling from place to place, patriotically lending services to pick crops. Movie Mama *Powell* (Rose Hobart) catches up with her, but she's not so stern when she sees what a lot of good her daughter is doing. Edgar Bergen-Charlie McCarthy and W. C. Fields are in for some entertaining acts. Bonita Granville and Jackie Moran supply teen-age romance.

MAKE YOUR OWN BED—*Warner Bros.*

Jack Carson and Jane Wyman are teamed up again, this time for out-and-out farce, which deals with real and fake Nazi spies, and a lot of other hokum that sometimes adds up to a couple of laughs. Jack, as a private dick, and Jane, as a secretary, posing as servants, do their best, but can't seem to put any logic into illogical situations. Alan Hale is good as the big business man who cooks up a Nazi spy story to keep his servants interested. Irene Manning, George Tobias are fine. (*More reviews on page* 90)

One sure way to stay sweet— after every bath, use Mum!

Don't take chances with underarm odor. Guard your charm with Mum!

YOU'LL step from your bath flower fresh! And right there . . . at that moment . . . you can begin to risk underarm odor. For underarms need special care. Too often a bath just isn't enough!

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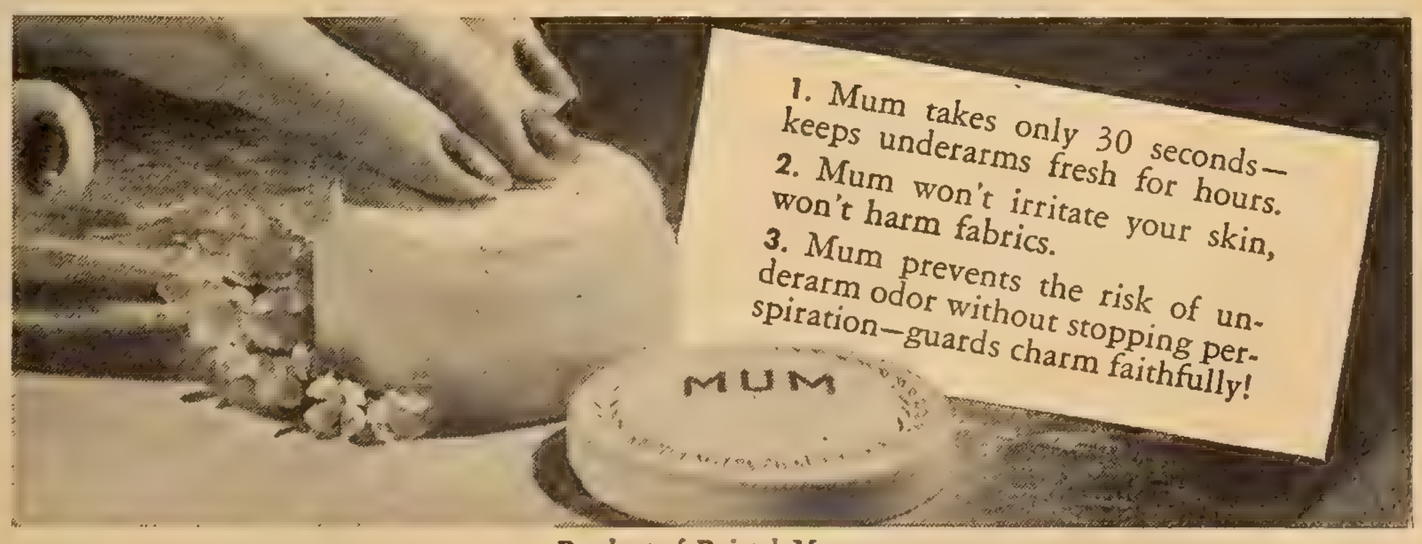

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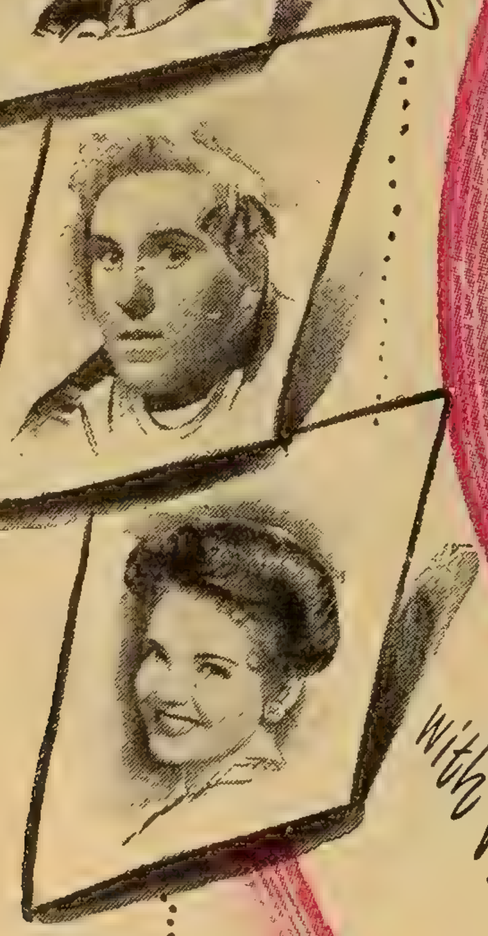
Just a rhumba-sway from the Gay White Way! Dancing in the streets! Loving in the Park! A joy-mad Mardi-Gras from dawn till dark!



TONY and SALLY DeMARCO · THE REVUERS

with VIVIAN BLAINE (the Cherry Blonde) and FELIX BRESSART

Suggested by a story by Frederick Hazlitt Brennan

DIRECTED BY WALTER LANG · PRODUCED BY WILLIAM LE BARON · Screen Play by Earl Baldwin and Walter Bullock

A 20th CENTURY-FOX PICTURE

WATCH FOR THE BIGGEST EVENT IN THE 50 YEARS OF SCREEN ENTERTAINMENT... Darryl F. Zanuck's WILSON in Technicolor!

The Editor's Page

AN OPEN LETTER TO JUDY GARLAND

New portrait of Judy shows the little girl is growing up—but she has never lost the wistful sweetness which first won the hearts of movie audiences.

DEAR JUDY:

You have us worried!

By "us," I mean myself and a million or so other fans. You're growing up too fast to suit us!

Now wait a minute. We know that you have to grow up some time. You're too smart to want to stay an itty-bitty girl forever singing a song to Mr. Gable. It isn't that. We just want you to take it easy, that's all.

It's one thing to want to branch out into a dramatic rôle as a relief from too many musicals. Can't blame you for that. It's natural artistic growth—and you're an artist, Judy, under all that demure sweetness. There's fire there, and imagination, and great depth of feeling. You're probably going to end up an Academy Award winner, but don't make it too soon, please. When we hear that you want to play serious parts it worries us because, to use the words of one fan who wrote in: "Judy, just as she is, makes us happy. We know she can act; so can others. But those others can't give us the lift that Judy can when she is singing her heart out. I'll never forget her in 'Me and My Gal.' There's only one voice like that."

We know you can't keep on making "Me and My Gal" over and over again. But after your next, "Meet Me in St. Louis," and "The Clock" (the romantic story you will soon be doing with Bob Walker), can't you give us another musical Garland? You have years ahead of you to play heavy drama. Right now the world needs all the cheer and comfort and gaiety it can find. You can give it. Just be Judy.

Delight Evans

Jive

Jitterbug photos of Donald O'Connor and Peggy Ryan courtesy Universal.

Little Miss Victoria Elizabeth James makes her first personal appearance under the auspices of Mama Betty Grable and Papa Harry James for this magazine's star reporter Elizabeth Wilson. The baby of the country's number one band leader and the Pin Up Girl is front page news. Proud father is shown, at left, in scene from his new M-G-M picture, "Two Girls and a Sailor," with June Allyson and Gloria De Haven.

WHEN Betty Grable said come on over and meet the "most beautiful and sweetest baby in the world," I thought to myself, these little mothers, always carrying on as if they had invented motherhood. To me, all babies look alike. I can't get excited about them until, at the precocious age of four or five, they say something funny that wows me. I could hardly expect little Miss Victoria Elizabeth James, at the age of six weeks, to crack-wise with something awfully clever.

Well, I'll have you know, she did everything else but. I have never seen anyone at six, sixteen, or sixty, as gracious and charming and poised as Vicky at six weeks. And under the most trying conditions, too. Suddenly into the quiet solitude of her lovely blue and white nursery popped two press agents, two cameramen, and a writer (me). The press agents made revolting faces and horrible clucking noises at her (as if she didn't know to look at the camera any-

Baby"

Meet the Betty Grable-Harry James heiress!

By Elizabeth Wilson

way), the photographers flashed bulbs in her eyes and dropped them noisily on the floor, and the writer did as silly an impersonation of Billie Burke as has ever been seen outside of a nut house. Vicky proved to be a thoroughly good sport. Not once during the long picture-shooting session did she burst into tears. Imagine, a six-week-old baby! Not once did she have to have a change. A perfect little lady. Why, she even showed off a bit. When Harry, the proud father, took her across his shoulder and said to us, "This is the way I burp her," Vicky obligingly burped, right on cue. A born actress, believe me.

Betty and Harry are bursting with pride over their little heiress, of course. But they're being so sensible about Vicky they deserve a lot of credit. Two minutes after Vicky was born (a fat little thing weighing 7 pounds and 12 ounces) in the Cedars of Lebanon Hospital, March 3 at 4:55 A.M., every newspaper, magazine and syndicate in town wanted

(Please turn to page 77)

On the screen in "Pin Up Girl" for 20th Century-Fox, at right; at home just Mrs. James and Vicky's fond mother, below—that's Betty Grable today. She may limit future movie-making to just two films a year.

After "The Desert Song" the movie public demanded more of Irene Manning. You'll be seeing her in "The Doughgirls" on the screen, and here are two exclusive home pictures: left, making a recording of that lovely voice; right, reading her fan mail.

Lyric Lovely

By Jessie Henderson

Irene Manning is one singer who looks as lovely as she sounds

WHEN you first meet Irene Manning, you are struck by three things: the deep blue of her eyes, that ability to hit an E above High C and the lady's proud request that you feel her diaphragm. It feels like a concrete football

This is no little surprise, for Irene is blonde and slender, but the thing comes from producing the lofty E and other vocal fireworks. Incidentally, the Manning diaphragm has been the despair of the Warner Studio wardrobe department. After they get a gown just so—Irene takes a deep breath. The diaphragm expands two inches and, pop! go the seams

The mail man is about to go, pop! any instant, too As he toils up a hilly street in North Hollywood, he can't figure how so many people crowd into a single small house, nor why each of them gets so many letters. The names on the mail box are Irene Manning, Hope Manning, I. Harvout, Mrs. Het Manheim, Inez Harvot. They're all Irene Manning, who lives there alone with a recording machine and a yellow cat

But despite as many aliases as a burglar, Irene is really, of course, a lyric soprano. The mail comes from fans who knew her under one name or another at home, on the stage, in concert, over the air, and more recently in pictures such as "The Desert Song" and "Shine On, Harvest Moon." As a matter of fact, Irene's the only star who has changed her professional name three times and every time made a howling success under the new monicker. Well, perhaps not howling, exactly

(*Please turn to page 67*)

Robert Walker

or closeup of Robert
ker, sensational young
of "See Here, Private
grove." Next, in M-G-M's
rty Seconds Over Tokyo."

The Foibles of Fontaine

MISS JOAN FONTAINE'S days of cinematic dejection and despair are over. No longer will she play the mousey (if beautiful) heroine who wanders through her pictures trembling at the approach of Boyer ("The Constant Nymph"), cringing at the sight of Cary Grant ("Suspicion") or wincing decorously at the crassness and boorishness of Tyrone Power ("This Above All"). Miss Fontaine, gay, gleaming, and glamorous, told us all about it the other day in her suite at the flossy St. Regis in New York where she had checked in for purposes of relaxation and rest.

Miss Fontaine, please be apprised, was brimming over with enthusiasm, which is a wonderful state of being for Miss Fontaine. She was as buoyant as a birddog in hunting season, if a lady as breathtakingly beautiful as Miss Fontaine may be compared with a birddog even for purposes of graphic illustration.

We inquired how come all this sudden frivolity on the part of the screen's most sedate and proper young practitioner.

"Sedate and proper, indeed!" Miss Fontaine exclaimed with a toss of her honey-colored mane. "Sedate and proper I may have been, but that was terribly long ago — long before 'Frenchman's Creek,' at any rate."

The polite thing, of course, was to ask Miss Fontaine to tell us all about it and we did. Miss Fontaine was willing.

"I don't know whether you've read the book," Miss Fontaine opened, "but if you haven't, the best way to describe it is a book about a seventeenth-century Jezebel, a red-headed five-letter word that rhymes with ditch."

"And you played the part?" the reporter demanded, thoroughly awed.

"Certainly! And what's more, I loved it—loved every minute of it, even if it was the most gruelling job I've ever done on the screen. I lost eleven pounds in the process, and you'll understand why when I tell you what I do in the picture. You see, I'm a respectably married woman who has the ill-fortune to be smitten by a handsome, dashing pirate captain."

"Errol Flynn?"

"No. Arturo de Cordova. Anyhow, as I was saying, I'm so smitten by the pirate captain that I sign up as cabin boy on his ship and wind up by being trussed and carried aboard, at which point my adventures begin. I swim under water to cut boats loose in a harbor where we're about to seize a merchant ship, hurl a chair across a table at the villain, and stab him and finally kill him by hurling an ancient shield at him. I take part in four fights all told, set out on a half dozen wild rides, and wind up crawling on my hands and knees along the face of a Cornish cliff while troops fire at me from above. If that's sedate and proper behavior, I'm Winston Churchill — although, to tell you the truth, I rather wish I were."

"How did you find Mr. de Cordova?" the reporter asked, by way of getting a little light on an item bandied about in the Hollywood press columns a few months back.

Miss Fontaine was not caught flat-footed. "You wouldn't, by any chance, be referring to those dreadful rumors to the effect that Mr. de Cordova and I feuded all during the picture, would you?" she twinkled. The reporter fumbled discreetly for a cigarette. "Here," Miss Fontaine said, handing him one.

(*Please turn to page* 70)

Joan co-stars with Arturo de Cordova (with her, left) in "Frenchman's Creek." Read what she says about "feud" with Mexican actor. Top, Joan, farmerette, on her California ranch.

She's a creature of caprice, this Joan Fontaine. After dreamy portrayals in "Rebecca," "Constant Nymph," "Jane Eyre," she'll startle you with a sharp characterization of a reckless lady in "Frenchman's Creek." Paramount director Mitch Leisen, at right above, staged lumberjack party for the company at finish of the film.

VICTORIA'S GIRL

By John Franchey

You'll find a changed character in this clever story about Joan. You never really knew her before, but "Rebecca" is a big girl now. Here's that intimate, hard-to-get Fontaine interview you've been waiting for. A scoop!

By Liza

THERE'S ANOTHER HUTTON *In Hollywood*

BOB HUTTON is the kind of an actor who gets a big kick out of meeting actors. He stares, and turns cold, and can't think of a thing to say when he's introduced. On him it looks good. He's terribly impressed with actors. But not with himself—because he doesn't consider himself an actor. Warner Brothers doesn't consider him an actor, either. They've told him that if he ever starts acting in one of their pictures they're going to fire him quick. They want him to be his own natural shy self. Sort of a young blond Jimmy Stewart.

But just the same, actor or no actor, it was young Hutton who walked off with the best reviews in his first picture, "Destination Tokyo." And with competition from such established actors as Cary Grant, John Garfield and Alan Hale. The kid's good. But unless you want the studio to conk you over the head with Sydney Greenstreet for heaven's sake don't tell him.

Recently at a cocktail party Bob met a young actress he'd been wanting to meet for some time. Betty Hutton. Someone said, "Miss Hutton, Mr. Hutton," and there was a long pause during which Bob stared, turned cold, and said nothing. But finally he managed, "Miss Hutton, I've been wanting to meet you to tell you—you've saved my life. I would have starved if it hadn't been for you." Paramount's blonde bombshell was immediately intrigued.

Well, it seems that when Bob married Natalie Thompson last December they moved into an apartment in Beverly Hills, very near where Betty lived. Bob being a good husband, and a new one, did the family shopping at a nearby market. Every day for a week he asked for onions, bananas, butter and half-and-half. Always he was given the brush-off chilly. But there being no other market near, Bob decided he'd open a charge account there in the name of Bob Hutton. The next morning when he dropped by to do the family shopping the clerk, charming and gracious as a Junior League hostess, asked him, "How are you today, Mr. Hutton? And how is Betty?" Bob, confused by this sudden cordiality, thought he meant Bette Davis, who was working at the same studio with him. So he said she was fine and the picture was getting along fine. "Betty's a great girl," said the clerk, and Bob readily agreed.

"Suddenly," he told Betty Hutton, "I found I could get all the onions, bananas, butter and half-and-half I wanted. I even got steaks. Then one day the clerk asked me if Betty had finished 'Incendiary Blonde' yet—and then it came over me in a flash that it was you, not Bette Davis, that he had been raving about all the time! He thought you and I were related—somehow. By then I was afraid to tell him that I didn't even know you. So, I've been wanting to meet you for months to thank you for the onions, bananas, butter and the half-and-half."

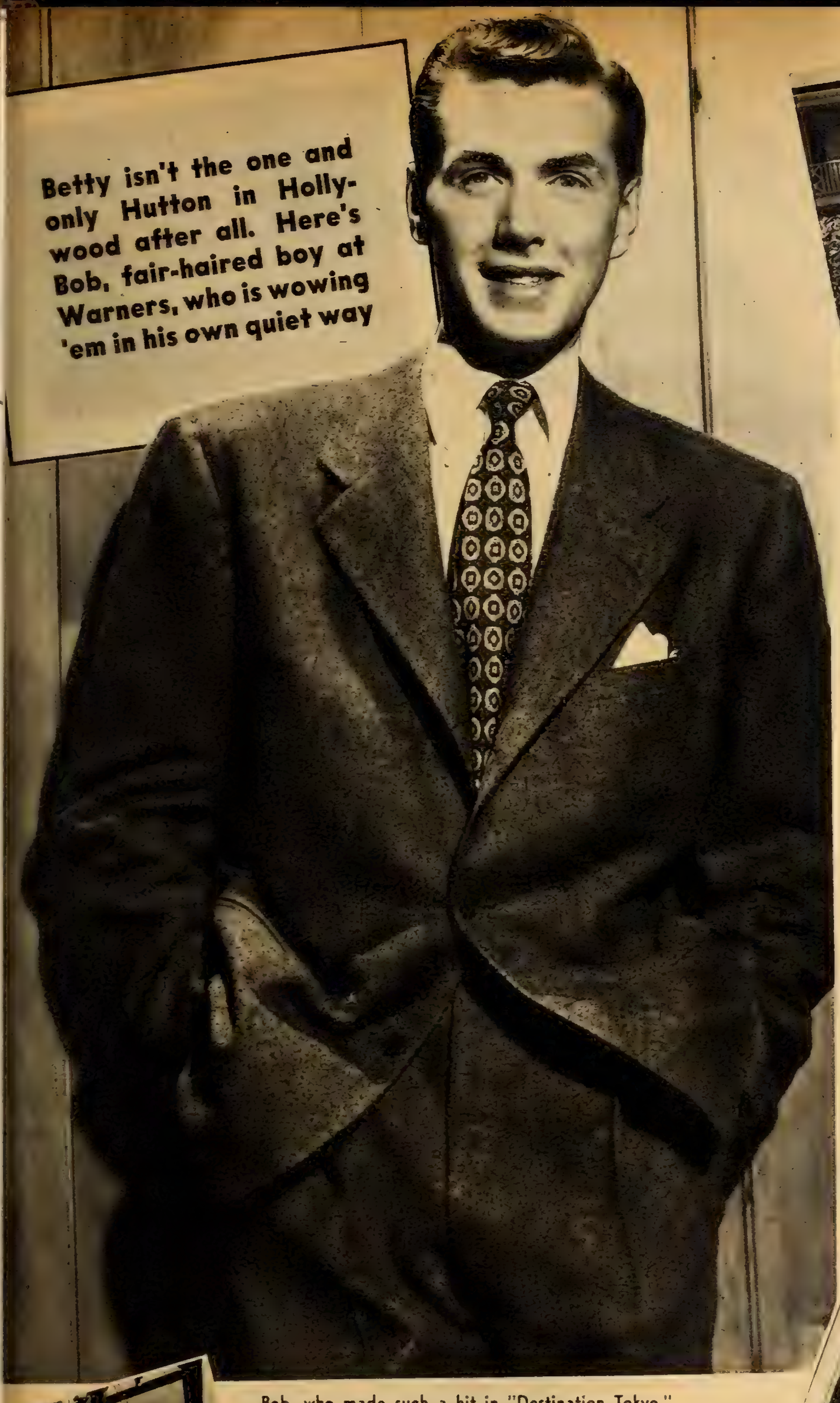
Bob—who eats well because he is a Hutton—is the first of his family to turn actor. He was born in Kingston, New York, June 11, 1920, the son of a hardware merchant. His real name is Robert Winne. But it always caused confusion, or corny cracks, when he left messages over the telephone. So when he decided to become an actor he changed it to Hutton, his mother's maiden name.

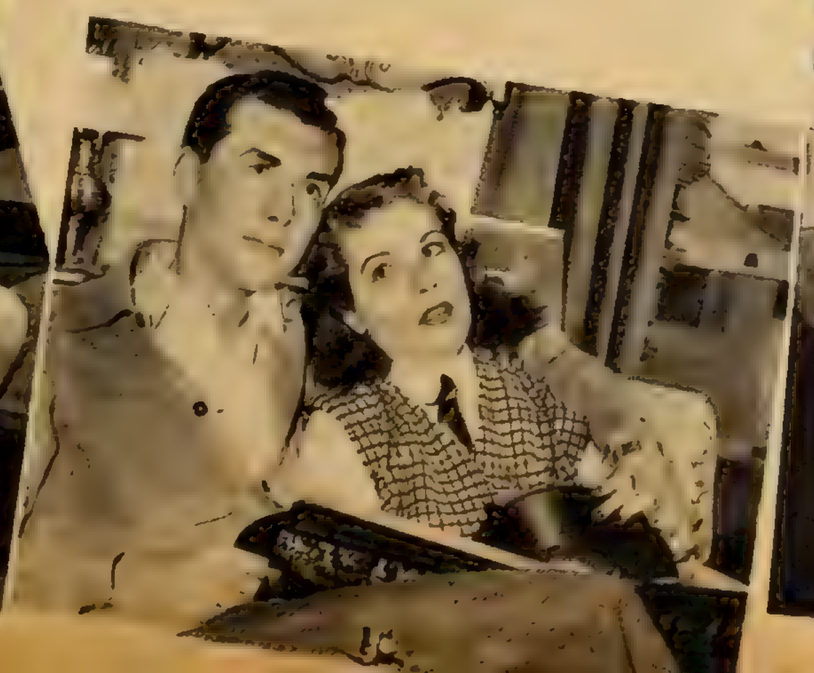
At grammar school, and later at Blair Academy in New Jersey, Bob could easily have been voted by his classmates the least likely to become an actor. He attracted great attention with his ability at tennis, track events, wrestling and hockey—but when it came to play-acting he had just as much *savoir faire* as a mouse with an inferiority complex. He wasn't stupid, just shy. Painfully, depressingly, discouragingly shy.

"My first public appearance," (*Please turn to page 60*)

First home pictures of that nice new boy, Bob Hutton, with his pretty wife, Natalie, not to mention their two cocker spaniels, Vic and Hut.

Betty isn't the one and only Hutton in Hollywood after all. Here's Bob, fair-haired boy at Warners, who is wowing 'em in his own quiet way





Bob, who made such a hit in "Destination Tokyo," will next be seen in "Janie," with Joyce Reynolds (left). Other pictures show the happy young Huttons in their five-room honeymoon apartment in Beverly Hills which they decorated and furnished. Their hobby is collecting rhumba and calypso records.

Exclusive home photos by Floyd McCarty, Warner Bros.

ANN SHERIDAN X-RAYED!

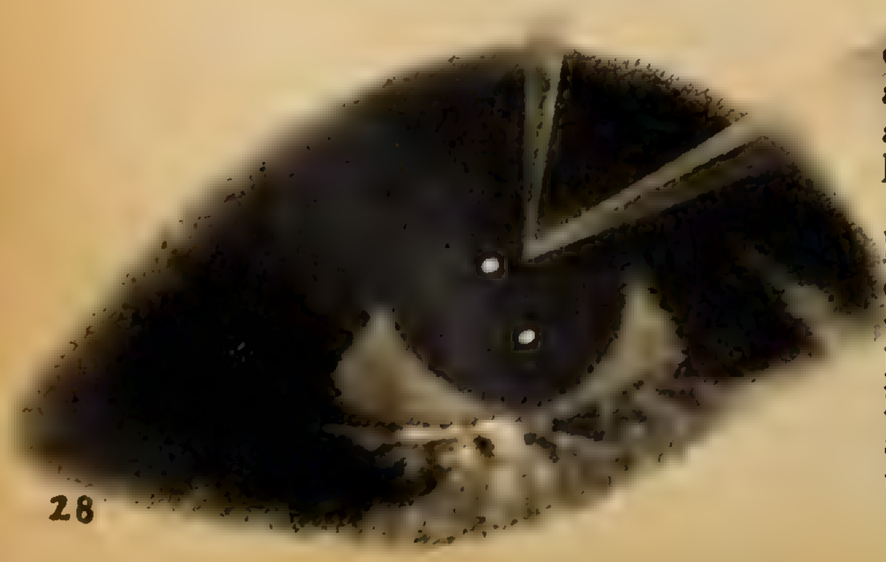
By Alyce Canfield

WHEN Ann Sheridan walks out on a situation that breaks her heart, she doesn't cry, she exits laughing. This is her Midas touch. That's why her Mona Lisa lips smile back from the walls of a thousand barracks. For in spite of photograph after photograph showing a seductive, provocative Annie making with the glamor on all twelve cylinders, the boys say that it isn't the glamor alone that gets them. No, it's also the *honesty* in her face, the *laughter* in her eyes that they like. They say she'd be nice to come home to. They say she'd be easy to love. And, besides this, they say she'd be *fun* to live with. Lorelei—with a tomboyish and slightly hoydenish heart.

Laughter does it. Since 'way back when Eve smiled at Adam and offered the famous apple. Life is not one merry party. Everyone has had disappointments and tragedies that have knocked him out for the count of ten, but if you don't wear your heart on your sleeve or go around with tear-filled eyes, your troubles don't get anyone down but yourself. And that's saving a lot of man-hours, because we haven't time these days to listen to sob stuff. These days, warmhearted laughter is a good thing to have around.

With Annie it's not a scatter-brained gaiety. It's a whole philosophy of living, a way of looking at life. Warmth and cheer brush everything Ann Sheridan touches; and we don't mean she goes around with a Pollyanna slap-happiness, either. But she DOES carry laughter into every nook and cranny of living. This is easy enough when things go right, but it takes a certain gallantry to smile when things go wrong.

Ann Sheridan can remember the times during her life when it would have been a lot easier to cry and scream and rant and rave. But she had that kind of Irish stubbornness that made her hold her head high until she was completely alone. One of these times was the occasion of Annie's very first party. She was in the eighth grade. The party was the biggest event of the school year. Everyone came dressed in costume. Little Annie came dressed as a pirate. She wore tall boots and shorts, a bright shirt and a brilliant sash around her waist.



She was glad she had a gay costume because, for one thing, she had a terrific crush on the football captain. As she walked to the gym where the party was held, she hoped he would be proud of her. She did look kinda cute—everyone said so. The boots were so tall and black, the shorts just the right length to show dimpled knees. The blouse was her color.

She entered the gym. Bedecked with tissue paper garlands and streamers, it looked like a page from a story book. Everyone was there—just everyone. The girls that belonged to the same clubs she did, the boys in her math class, her classmates and her very best friends. Ann had been dreaming of this, her very first party, for a long time, but it was even better than the dream. She stepped across the threshold into grown-up world of parties and dates and fun.

"I felt pretty happy," remembers Annie, "and then the bomb fell. My gym teacher told me she didn't like my cos-

Lorelei with laughter in her heart! Here's a new slant on a gorgeous girl who is also a grand human being

Sheridan in the circle, facing page, is the glamor girl whose likeness looks back from the walls of a thousand barracks. Dainty dynamite! But the Sheridan shown on this page is "Annie," whose gaiety and honesty have made her a lovable legend on the lot. Top center, sharing a laugh with Sophie Tucker on "Shine On, Harvest Moon" set. Right, picking her own Pin-Ups of today's war heroes. Right below, typical "Annie" touch—tying her last nylon around the neck of fighter pilot Lt. E. J. Porter—for luck. Latest Sheridan starrer: "The Doughgirls."

tume. 'Indecently clothed!' she said, and my face went scarlet. She said I must either go home or dance with my coat on. I said I'd go home.

"I was terribly embarrassed. And I was *terribly* disappointed. I'd looked forward to that affair for a year, and a year is a life-time to a child. But more bitter than this was the fact that I had been disgraced and ridiculed in front of my idol—the football star. I didn't see how I could live through it. I didn't see how I could face them all at school the next day.

"I thought of a good line, you know, like 'The play must go on!' I said to myself, 'Well, keep your chin up, kid!' Because I couldn't let the others know what it meant to me, and I wouldn't give the gym teacher the satisfaction of seeing she had hurt me.

"Keep your chin up! That was a laugh! My insides were turning handsprings. I was just a kid, and I wanted to sink through the floor. Worst of all was the realization of my sudden transition from a tomboy child into a young woman, the sudden embarrassing awareness of my figure. I had grown up in the space of a few seconds, before a hundred curious eyes. Realization of maturity didn't come in an idealistic or pretty manner. It was a slap in the face.

"I could have cried, I guess, and the teacher might have changed her mind. But I walked out as if I didn't care, up two long flights of stairs. They seemed endless. Everyone was watching me, and I thought they were laughing at me."

Ann didn't know it, but they weren't laughing. To a man they walked beside her up that chain of steps because of something in the way she held her head, the way she turned when she reached the top and flung them a last nonchalant smile. They knew she wouldn't crack. They knew she wouldn't let them down. It was the age-old triumph of students over faculty. And they all silently cheered with that impregnable camaraderie of children that brands all adults as strangers in an alien world.

The teacher telephoned when Ann got home. She spoke to Ann's mother and apologized. Ann didn't go to the phone. She was locked in her room crying her heart out.

The second time she cried, it was for a cagey reason. She was merely using her business head! Ann had come to Paramount by way of a beauty contest, and the dramatic coach at that studio didn't think much of beauty contest winners. One day this coach called Ann into her office and talked with her. In clipped, decisive speech she told Ann that she was lazy, that she wouldn't work and that it was her personal belief that Ann was wasting her time in pictures.

Ann was shocked and scared. She had been making pictures one after another and hadn't known she was expected to study so much on the side. She had been counting a lot on a career in pictures, trying hard, giving up a lot of fun. And then bluntly this person, who seemed qualified to know, told her with a cruel coldness that she was wasting her time.

It's hard to lose any job, but it's doubly hard to have your career irrevocably

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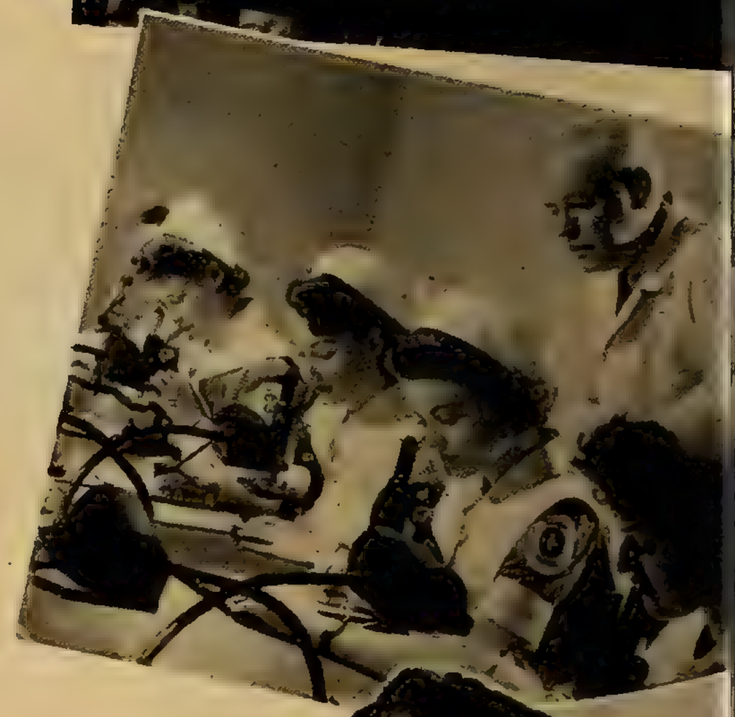
"Reward Unlimited," Vanguard's patriotic short, supervised by U. S. Public Health Service and National Nursing Council reveals—

ANGELS OF MERCY IN THE MAKING

American girls find a worthwhile career in the Cadet Nurse Corps



Dorothy McGuire poses with two scene stealers in the film, Arleen and Alice Horan. James Brown (above right) plays the sweetheart who goes to war, leaving his loved one with time on her hands—time she makes good use of as a Cadet Nurse. More than 65,000 girls between the ages of 17 and 35 have already joined, but there's always room, and a need for another "Angel of Mercy."

rom Aline MacMahon, Dorothy hears about adets' work and good times, makes a decision.

. . A decision that is proudly received by her parents, played by Tom Tully, Spring Byington.

Care and handling of children is part of the training of the student nurse—but it's fun, too.

Why Gene Tierney wears Woodbury Sun Peach

GENE TIERNEY, STARRING IN "LAURA", A FORTHCOMING 20TH CENTURY-FOX PICTURE

✓ **It gives a vivid summer glow . . . *stays* color-true, color-fresh . . . lends long-lasting velvet smoothness**

Girls! Wear exciting *Sun Peach* for rose-gold glamour. Or try exotic *Tropic Tan* for darker, bronzy beauty. Hollywood helped create all 8 Woodbury wonder shades. Color Control blending gives them smoothest, clinging texture to veil tiny blemishes . . . creates *true* tones that never turn yellow or muddy. Get your exquisite Woodbury shade *today*.

Woodbury COLOR CONTROLLED Powder

YOUR MATCHED MAKE-UP! . . . Now with your big $1 box of Woodbury Powder, you also get your just-right glamour shades of matching lipstick and rouge—at no extra cost! . . . All 3 for $1.

ALSO BOXES OF WOODBURY POWDER 50¢, 25¢, 10¢

MEMO *to Richard Arlen*

From Gladys Hall

"I never knew a movie star could be like THAT!" is the admiring chorus when people meet Dick. Here, an old friend analyzes the durable appeal of down-to-earth Arlen

LAST summer, I had a country house on the North Shore of Long Island and you came down one Sunday, Richard, remember? None of my neighbors in that quiet little community had ever met a movie star so I invited them to meet you at cocktail time. They came much as they would have done if they had been going to the Central Park Zoo to see the half-lion, half-tiger on exhibition there. (I hoped they wouldn't feed you peanuts. They didn't.) You talked antiques with Mrs. L. You walked with her across the road to her old, white, pre-Revolutionary house and admired the fine, old doorway, the original floors, her milk glass and Sheraton. You not only admired them, you *knew* about them, were interested. You talked boats with sailing enthusiast, Mr. S., and told him about your racing boat, a Rhodes '33, named "The Ricky" for your ten-year-old son. You talked P-47s (The Thunderbolt) with Mr. O. who helps to make them over at the plant. And dogs with Mr. and Mrs. G.

You amused them by saying that Hollywood is just like any other small town except that it has a fabulous name, *fabulous*. You poked fun at yourself, saying you have been in Hollywood for so long that Billy Haines calls you "the oldest altar boy in pictures." With the exception of this crack and your chance remark that Gary Cooper is your best friend and that you often play golf with Bing Crosby and Johnny Weissmuller, not once during the afternoon, so far as I know, did you mention pictures, picture people, or—yourself.

You looked so nice, Dick, had so much dignity. You wore a conservative, dark blue suit, with a heavy, old-fashioned gold watch chain, which somehow looked right on you, across your vest. Later, Mrs. L. was quite rhapsodic over "that touch of gray at the temples, that bronzed skin, white teeth, gray eyes." You looked healthy, fit, more a business man than an actor and, not to be outdone by Mrs. L., handsomer than you did when you first came to Hollywood (in 1920), and you weren't exactly overlooked then.

The men of that little North Shore set liked you as much as the women did. When you left, you left friends, and there was an unanimously admiring chorus of "I never knew a movie star would be like THAT!"

Some time ago, I wrote an arti-

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Dick is teamed with Vera Hruba Ralston in Republic's "Storm Over Lisbon," a thrilling story of counter-espionage in Portuguese capital—see scene at right.

GERALDINE FITZGERALD. Watch for this red-haired, green-eyed beauty in an important rôle in Darryl Zanuck's great new historical drama, "Wilson."

PERRY COMO. Latest Sinatra threat, just signed by 20th Century-Fox, sings his way to screen popularity in "Something For The Boys."

DANA ANDREWS. You saw him in "The Purple Heart." Now he is comple ing his part in "Queen of the Flat-tops," sharing honors with Don Amech

GENE TIERNEY. Welcome her back in her first rôle since motherhood, the romantic lead in "Laura," from the novel by Vera Caspary.

LEO'S 20-year Cavalcade of STARS

By ELIZABETH WILSON

First super-colossal M-G-M film, "Ben Hur," with thrilling chariot race.

"The Big Parade," King Vidor's great war picture, starred late John Gilbert.

"The Merry Widow," with Gilbert and Mae Murray, was box-office success.

"The Trial Of Mary Dugan," with Norma Shearer, was M-G-M's first all-talkie.

Metro-Goldwyn-Mayer, biggest studio in fifth biggest industry, celebrates its 20th anniversary. Leo the Lion, world-famous trade-mark, salutes his brilliant stars

Leo salutes June Allyson and Bob Walker, fast-rising stars. Pictured at right is the stately front of Hollywood's greatest studio, wonderland of motion picture art-industry.

THIS summer, Metro-Goldwyn-Mayer, the biggest studio in the fifth biggest industry, celebrates its twentieth anniversary. Since it was founded in 1924 (Marcus Loew and Nicholas Schenck, having parlayed a nickleodeon into Loew's Theaters, needed good pictures for their houses) M-G-M has become the wealthiest and most influential of all Hollywood movie companies. Its prestige and profits are head and shoulders higher than any other studio's. Its stars shine with 40,000-watt brilliance. Its pictures, actors and craftsmen have won twice as many Academy Awards as any other studio. Its trademark of a roaring lion, called Leo (developed by its number one press agent, Howard Dietz, who swiped it from Columbia University, his alma mater) has become the symbol of Class-with-a-capital-C pictures all over the globe.

The man who can take the deepest bows for the sensational success of M-G-M is Louis B. Mayer. Mr. Mayer settled in Haverhill, Massachusetts, when he was a young man. His first venture in the movie business was when he bought a small theater called the "Gem" —but more appropriately called the "Germ" by the neighborhood clientele—which, when he had scrubbed it thoroughly with soap and water and disinfectant, became the beginning of a flourishing chain of theaters in New England. Later he moved his family to Los Angeles and took over the old Selig studio. Among the stars under personal contract to him were Norma Shearer and Renée Adorée. In 1924, when the Goldwyn Company studio and properties were bought out by Metro and Mr. Mayer, he became the boss of M-G-M. For the past seven years Mr. Mayer has been the highest paid individual in the United States. But on the lengthy studio payroll he is listed merely as "executive in charge of production."

In the shoe-string Twenties in Hollywood most movie producers were busy ducking the star system. Stars were just beginning to demand big dough and producers wished to nip this tendency in the bud, quickly. One producer smoothly announced that only authors were important in making successful pictures, and proceeded to sign up as many famous authors as he could lay hands on—many of whom did not lay hands on pencil or typewriter during their pleasant sojourn under the pepper trees. Another producer said that only directors really mattered in this business, and went on a director-signing bender.

But Louis B. Mayer understands the public. He was just as convinced then, as he is now, that the public wants personalities. So to hell with the cost. People can't idolize an author, or a director, or a makeup man, no matter how talented—but they can go hysterically mad over a personality. Mr. Mayer was willing to gamble everything on the star system. He was willing to spend an unlimited amount of money in grooming them, teaching them, glamorizing them —even though it took one or two years before he considered them ready for their big break. Mr. Mayer's stars have never bolted on the screen half-cocked.

And once having put them on a pinnacle he never let them down. He saw to it that it was a 24-karat pinnacle, and was kept beautifully polished by the best craftsmen in the industry. So, while other producers were shouting "The play's the thing" (not that they loved writers), Mr. Mayer had a sign swung up over his Culver City studio which

quite blatantly announced to the world, "More stars than there are in the heavens."

Following the merger of 1924, the stars on the M-G-M contract list were: John Gilbert, Lon Chaney, Lionel Barrymore, Renée Adorée, Lew Cody, Alice Terry, Viola Dana, Mae Busch, Aileen Pringle, Conrad Nagel, Mae Murray, May McAvoy, William Haines, Buster Keaton, Claire Windsor and Lewis Stone.

The new company immediately became the acknowledged leader of the industry soon after the release of their first "super-colossal" film, "Ben Hur." Quickly followed by the never-to-be-forgotten "The Big Parade." Ramon Novarro and May McAvoy were the popular stars of "Ben Hur." In the cast in a minor part was a young, freckled-faced girl from Montana, who, some years later, would make a mint of money for the studio. The girl, Myrna Williams (she changed later to Loy), was chosen from a group of extras to play the Madonna, but when the director, Christy Cabanne, saw the day's rushes he hastily replaced her with Betty Bronson. He gave Myrna the part of a fallen woman. But M-G-M made amends ten years later by establishing her forever as "the ideal wife."

"The Big Parade," starring John Gilbert and Renée Adorée, was voted by the nation's critics for three successive years as one of the "ten best pictures." Handsome John Gilbert quickly became the most popular star in the country. His fan mail was staggering. "John," said one of the older employees at the studio, "really typifies a movie star. He would have his gay days when he was on top of the world. Then someone would hurt his feelings—or Garbo would refuse to see him—and he'd become lower than a snake's belly. When he'd have his fits of depression he'd go over to Buster Keaton's bungalow, and Buster would do all his tricks and impersonations for him until John got out of his mood. The Great Lover always turned to the Great Comedian when he was blue."

"The Merry Widow," starring dashing John and Mae Murray of the bee-stung lips, was another early M-G-M box office success. It is interesting to note that one of the extras carrying a spear in one sequence of the lavish film was an earnest young man, who had formerly been a farmer, an oil worker, a lumberman, and a hop picker, by the name of Clark Gable. He looked so awkward as a spear carrier that Director Von Stroheim promptly fired him off the picture. Shortly after that Gable was look-

Below, the beautiful Irving Thalberg Building, Metro-Goldwyn-Mayer's administration headquarters dedicated to the late great producer. Left, new star Van Johnson. Closeup on facing page, Gloria De Haven, one of Leo's most promising young players.

ing for work on the Warner lot when Mervyn Leroy, now one of Metro's highest paid producer-directors, saw him and asked the front office to give him a screen test. "The guy's got something," insisted Mervyn. "Yeah," said Warners, "he's got something, all right—big ears! No, thanks." Mr. Mayer wasn't so finicky about big ears when he saw Gable a few years later. He signed Gable on a long term contract for enough dough to choke a horse

Soon after Mr. Mayer became boss of M-G-M he began looking for a good comedienne to counterbalance his glamor stars. Well-loved Marie Dressler had been a sensation in "Tillie's Punctured Romance" and other Mack Sennett comedies. Mr. Mayer teamed her with Polly Moran and their comedies promptly became big money makers. Lon Chaney was one of Miss Dressler's staunchest admirers on the Metro lot, and he was always taking tests of her. One day he went to Clarence Brown, one of M-G-M's top directors (and incidentally the director of "The White Cliffs Of Dover" which has been selected as the studio's twentieth anniversary picture) and said to him, "Marie Dressler is being wasted as a slapstick comedienne. She is a great dramatic actress." Clarence Brown looked at Chaney's test, and was so impressed he gave her a highly dramatic part in "Anna Christie." This picture was publicized with banners proclaiming to the waiting world the glad tidings, "Garbo Talks." But to Miss Dressler's friends on the lot, "Anna Christie" was chiefly important because it firmly established Marie Dressler as a fine dramatic actress

"Everybody loved Marie Dressler," said one of the men who had worked on many of her pictures. "She used to cook lunch in her bungalow for the entire crew of the picture. Her specialty was

"Garbo Talks!" Scene from memorable "Anna Christie" with the great G.G.

"A Family Affair" started popular Andy Hardy series starring Mickey Rooney.

Team of Mickey Rooney and Judy Garland got off to good start in "Babes In Arms."

Spencer Tracy won Academy Award for his great performance in "Boys Town."

Never-to-be forgotten "Mrs. Miniver" with Greer Garson, Walter Pidgeon.

"A Guy Named Joe" is still talked about: Irene Dunne with Van Johnson.

Now "The White Cliffs Of Dover" is impressing the movie-going public.

Next M-G-M masterpiece: "Dragon Seed," with Huston, Turhan Bey, and Hepburn.

what she called 'tail steak.' She said everybody else threw away the tail part of a steak, when really it was the best part. She'd grind it up with onions, mix in eggs and bread crumbs, and it was delicious. You hadn't lived until you had had some of Marie's tail steak. Marie was a very frank, outspoken person, and when she didn't like you she didn't hesitate to let you know. One day Walter Winchell came on the set when we were making 'Min and Bill.' Marie didn't approve of Winchell's gossip column. 'Come here, you bad boy,' she shouted at him, and before he knew what was happening she had him across her lap vigorously applying her slipper."

In 1925 Harry Rapf, a former stage producer who joined Mayer as an associate when the company was founded, wired the publicity department to meet a Lucille Le Sueur, a New York showgirl he had signed on a picture contract. Mr. Mayer hastily dispatched one of his bright young men to meet Miss Le Sueur. Said young man only knew two things about New York showgirls, viz., they were haughty and they always traveled with wolf hounds. No one like that got off the train. He was about to return to the studio when he saw a bushy-haired girl, in a plaid skirt, hanging on tightly to a dinky make-up case, crying her eyes out. Seems she'd been told that she'd be met by a brass band in Hollywood. Lucille Le Sueur, as the world knows, eventually became Joan Crawford (she was listed in the 1925 Studio year book as "Miss No Name") and one of the most glamorous stars in Hollywood.

"First time I saw Joan Crawford," a cameraman recalled, "she was playing a small part in a picture called 'Pretty Ladies.' Norma Shearer was the star. We went on location to San Bernardino and most of the cast lived on a train that had been borrowed. Every morning Joan would put on her shorts—first time we had seen shorts in California, and it was indeed a pleasant sight—and take her morning exercises running up and down the railroad tracks. Another girl who was playing a bit part in the picture was Myrna Williams, now Loy."

Norma Shearer, a Canadian girl who had come to Hollywood after a hard struggle in New York, was under personal contract to Mr. Mayer when the merger took place in 1924. Norma had been

playing nice little wives and nice little secretaries in a series of films, and was getting no place. One morning she called the publicity department and insisted she wanted some sex photographs of herself. George Hurrell, who was doing amazing things with lights and shadows, was picked to make the sitting. Norma pulled her hair down over one eye (guess who did this some years later?) and threw herself on a couch with a goodly part of anatomy revealed—much more than the Hays Office would okay now. She took her hot art to the office of the studio's young producer genius, Irving Thalberg, and said, "I'm the girl you want for 'A Free Soul.'" Mr. Thalberg agreed

Building up his roster of stars, Mr. Mayer, in 1925, saw a young and beautiful Swedish actress in a picture called "Gosta Berling." He promptly signed both the star and the director, Mauritz Stiller, and invited them to continue their careers in Hollywood. When she arrived at the studio in Culver City, Greta Gustafson, who had worked as a clerk in the Bergstrom department store in Stockholm, spoke no English, was self-conscious, awkward, and completely confused by everything, especially publicity. There were those at the studio who shook their heads sadly and said that Mr. Mayer had made a big mistake. But when "The Torrent" was released a few months later they promptly ate their words. Miss Garbo on the screen was the quintessence of glamor, sex, and romance—what did it matter if she wore flat-heeled shoes and an old slouch hat off the screen! And when "Flesh And The Devil" was released in 1937 practically the entire world became Garbo fans. The Garbo-Gilbert love scenes were hot stuff; nothing like them on the screen, before or since. This number one Hollywood love team would probably have *(Please turn to page 86)*

Typical of Leo's brilliant star roster is lovely, talented swimmer, Esther Williams, who fills title rôle of "Bathing Beauty" with grace and charm.

Gary Cooper

If you're a tall girl and like to refer to yourself as a "Glamazon"—M-G-M's smart word for a looming lovely—be sure you can measure up! Helen O'Hara, right, illustrates a few requirements necessary to rate. Above, Glamazon group remembered in "Thousands Cheer" and "Broadway Rhythm." Left, another stately lady, Maria Montez: tall, but so terrific!

ONCE upon a time, the film heroine was petite, definitely the cuddly type, and studio gates slammed with a bang if there was an extra inch of height. Now, in these streamlined times, the tall girl comes into her own. Watching these above-the-average feminine stars, one wonders how they've always felt about their height. Did they consider it a cross when they were growing up? Did they hunch and slump and resort to tricks to camouflage it?

There's Rosalind Russell. Reared in a family of husky brothers and sisters, the independent Roz took no thought of the inches piling up, and the very first inkling that she was tall came during plans for a school pageant. A gorgeous costume had been secured for the Queen to wear in the parade, and as the girls stood around admiring it, the teacher suddenly exclaimed, "Rosalind must wear it. She's so tall that she'll look impressive!"

"You see how lucky I was," said Rosalind. "This conditioned me, as it were, for the first consciousness of my unusual height—I'm five feet, six inches—came with the joy of being chosen Queen of the pageant. It was a cause for elation, not unhappiness. With this cheery boost I accepted being tall as something desirable, and never tried to lessen the effect. I always seemed to draw escorts suitable for my height, and my husband, Freddie Brisson, towers above me, so I never experienced any embarrassment. On the screen I've played with tall men—Cary Grant, Fred MacMurray, Ray Milland, Brian Aherne, Willard Parker."

Alexis Smith, blonde, five feet, seven and a half inches, has the poise and confidence of a young goddess. Her height never presented problems. She began dancing lessons at ten, attaining an erect carriage and body control, thus avoiding the awkward complex that hampers many growing girls.

An early incident left its imprint. A school friend asked, "You're so tall, Alexis, what are you going to do about dates?" She had never thought about this but promptly replied, "Go with tall men, of course." Suddenly she realized she was several inches above average—and she *liked* it! Then and there she began developing her own technique to make the most of it.

"Now that I'm in pictures," said Alexis. "I consider every inch an advan-

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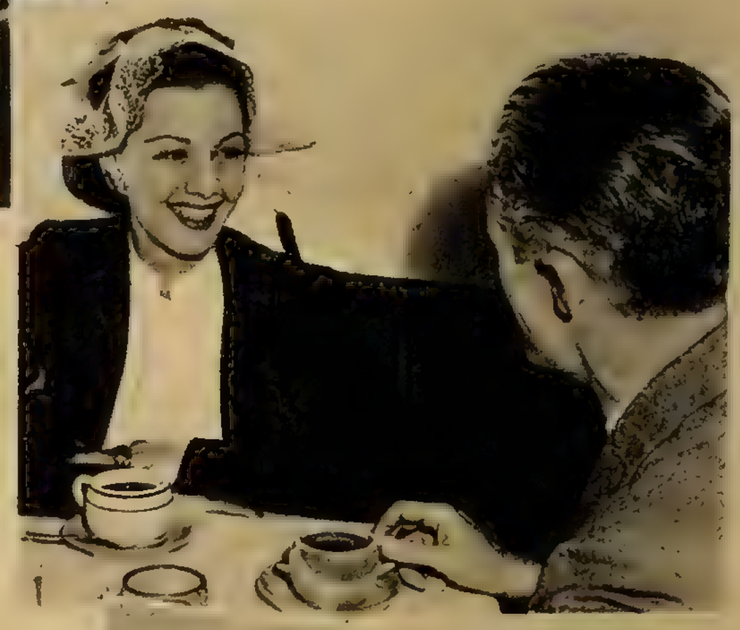
The Boys Are Back

Abbott and Costello's first day back at the studio for "Lost In A Harem"

Exclusive photos by Gene Lester

After an absence of fifteen months due to Lou Costello's severe illness, the most popular comedy team in the screen's history return to make "Lost In A Harem" at M-G-M. It's a mad melange of gags and gals, with Lou in his best form—though Marilyn Maxwell in her harem costume is keen competition. These pictures show the team at work (?). Blonde: Miss Maxwell. Director, Charles Reisner. That's all you need to know.

Some steps to screen success illustrated in exclusive photos by Maria, star of Universal's "Cobra Woman" and "Gypsy Wildcat." Cooperate with your fellow-workers. Be a good citizen (Maria signs up for a bond with Emil Epstein, self-appointed bond salesman at the studio). Be gracious to interviewers, to everybody. Attract attention with dashing Daché hats, glamorous gowns.



THEMATIC of Maria Montez is success! Had Universal's Technicolor Triumph interested herself in the chapeaux business, Maria would have been nothing less than a Daché. Maria's mind works that way. Maria "must be tops or nothing." She'll work for those results.

With an accent to alter, and the competition of innumerable beauties of equal amuletic charm, Maria's war for movie stardom was waged in a revolutionary manner. Its success, which diverges from the legendary pattern, marks Maria as the shining exponent of shrewd ingenuity. A movie-career-minded girl, whom other girls with like ambition may well emulate.

"Movie stardom is a matter of complete concentration, just like success in any endeavor," Maria says. "Concentration, and undivided energetic application. There are many theories of how to get into pictures. Mine are based solely on my own experience. If I were to start all over again, I would follow exactly the same plan.

"I always make plans. Nothing of great importance 'just happens' to me. I *plan* it that way. That is why I am not going to give the usual weary advice: 'Stay home and if you're discovered all is well. Play in home dramatics and pray that a talent scout from Hollywood is in the audience!'

"I'm not going to say that careers spell heartbreak and all of that nonsense. For stardom in motion pictures can be, and to me is, the most fascinating and completely compensating business in the world. But it takes logical planning.

"Consider: Are you a likely candidate for Hollywood? Ascertain definitely whether you are. That you have at least three assets that mark you for stardom: 1. An unusual photogenic personality, 2. A driving force of energy coupled with ambition. 3. Talent and aptitude for acting. And of course, beauty helps.

"Now, be surprised! Never, never come to Hollywood for a picture contract. Hollywood is crowded with every pretty girl who thinks she should be in pictures. In New York, a girl with a pretty face and nice manners is always acceptable. In New York the competition for attention is perhaps 10 to 1. In Hollywood, 1000 to 1.

"Try New York first. That is the short cut. Try either the stage, or be like me and do it quickly. Dress to be eye-attracting. Be so compellingly different from every girl you see, that you will naturally cause people's eyes to turn to you.

"You *must* be seen. To be seen you must use showmanship. Go to all of the right places with the wrong man! By that I mean, go with the young men about town, the wolves who like to be seen at the smart night spots and cafés with a new and attractive girl. They will keep you circulating to '21,' the Stork Club, El Morocco—where the motion picture producers and agents from Hollywood gather on New York visits. With these well known men-about-town (who may be far from your own conception of 'Mr. Right' in a personal romantic sense), you are certain to be photographed for the magazines and newspapers. Your name will be mentioned with theirs in the columns. Over-night

(Please turn to page 72)

Even more than her movie success Maria values her marital happiness with Jean Pierre Aumont, now fighting for the free French. Below, the Aumonts just before he sailed overseas. Right, Maria composing a letter to her love.

So you'd like to be a movie star! Before you build too many dream castles, stop to listen to the voice of authority — in this case the velvety voice of Maria Montez, who enjoys her own success because she has worked so hard to attain it.

As told to May Mann

Maria Montez' Frank Advice to MOVIE STRUCK GIRLS

Younger set's new screen sweet-
heart, Gloria De Haven, give
her first interview—with side
lights on Frank Sinatra, to

By Vivian Cosby

Above, Gloria with Frankie Sinatra in "Step Lively." Right, studio lunch with The Voice. Other pictures, from M-G-M's "Two Girls And A Sailor," co-starring Gloria with June Allyson.

Rare pictures from the De Haven family album: above, Gloria as a baby hula dancer, snapped by her mother; and below, in her first glamor gown, a chic sarong.

AT A FRANK SINATRA broadcast Gloria De Haven sat among a group of swooning girls. She was to be Sinatra's leading lady in RKO's "Step Lively," and as she had never seen Sinatra she had come for purely professional reasons. But if she could have looked into the future she would have swooned too. For in the picture Frankie was to take her in his arms and kiss her. And as if that was not enough he was going to give her a diamond and ruby ring in appreciation of her work.

Like all good things in life this lovely state of affairs happened quite by accident. One evening Gloria was preparing to retire at seven o'clock. She makes a habit of doing this once a week. The phone rang. It was someone from the Hollywood Canteen, saying they were short of girls and asking Gloria to come over. She agreed.

As she was entering the canteen she bumped into Ben Piazza, the casting director for RKO Studio, who had been a neighbor when she was a little girl. He was amazed how she had grown up into a beautiful young lady. Outside of the fact that she was glad to see Ben again, Gloria thought no more of the meeting and went about entertaining the service men. To her amazement the next day she was notified she was to be Sinatra's leading woman.

Being the daughter of Mr. and Mrs. Carter De Haven of musical comedy and vaudeville fame, Gloria comes naturally by her talent, although Mrs. De Haven never planned that her youngest child should ever be in show business.

When Gloria was born in Los Angeles, eighteen years ago, Mrs. De Haven decided to abandon her career. This new baby would have a different life than her other children, Marjorie and Carter, Jr. Most all of their young lives had been spent travelling about the country, living in hotels and playing backstage in various theaters. Little Gloria was not going to have the bottom drawer of a wardrobe trunk for a crib. She was going to lead a normal life.

The famous theatrical team of Mr. and Mrs. Carter De Haven was dissolved and when Gloria was eighteen months old the separation became permanent in real life.

(Please turn to page 64)

Last scream in spine-icers is "The Mummy's Ghost," with Lon Chaney as the 3000-year-old monster who kidnaps the beautiful Ramsey Ames, reincarnation of his Egyptian Princess sweetheart. Top left, milder horrors are encountered in "The Invisible Man's Revenge" by stars Jon Hall, Evelyn Ankers, and Alan Curtis.

The CREEPIES Are Coming

In fact, they're here—and a million or more movie fans are going to spend a million or more a year to thrill and chill at horror films

Universal Pictures must know what the public wants. They sponsored Deanna Durbin, Donald O'Connor, Peggy Ryan, Abbott and Costello. And now they call our attention to the fact that they are first and foremost—in quantity, if not quality—in the production of chiller-diller movies. Take your pick: "The Scarlet Claw," latest in the *Sherlock Holmes* series with Basil Rathbone and Nigel Bruce; "Jungle Woman," with pretty Lois Collier registering terror and sultry Acquanette (right) just registering.

Joan Leslie, the "Rhapsody In Blue" Girl, shows off new Summer fashions in the tune of these time

Spirit of Summer '44

Left, bare midriff play dress in red and white checked seersucker—that wonderful easy-to-launder fabric. Below, lovely two-piece print dress of chalky white with leaf motif in black. From Saks, Beverly Hills. All exclusive fashion photos of Miss Leslie by Bert Six, Warner Bros. Studio, where Joan is making "Rhapsody In Blue," based on the life story of George Gershwin.

Miss America, today, selects smart and sensible play clothes. Few frills, forever remembering that even her midsummer mood of fun and sun is no excuse for extravagant detail. Joan Leslie, typical 19-year-old, picked red and white seersucker play suit on opposite page for its bare midriff, simple ruffle of white organdy. Above, two-piece suit of a California Authentic print in a Toltec design, from Louella Ballerino. Below, two perfect little Summer suits for days in town: left, red linen with double-breasted closing and cutaway section; right, black faille with bolero jacket and sheer white linen blouse with flattering gilet and wrist ruffles—both from Saks, Beverly Hills.

HERE'S HOLLYWOOD

GOSSIP BY WESTON EAST
CANDIDS BY GENE LESTER

AS FAR AS the Lana Turner-Steve Crane divorce proceedings are concerned, Steve is only interested in one thing. He worships his little daughter, Cheryl. He sees her every day at Lana's house between the hours of five and six-thirty. He wants to make sure that he will always be able to see his daughter, which certainly doesn't seem to be asking too much. Regardless of rumors and gossip, he has nothing but the nicest things to say about his estranged wife.

ONE SPECIAL love scene between the exquisite Toumanova and handsome Gregory Peck in "Days Of Glory" was so torrid the Hays office began to smoke under the collar. Finally they got around it by dubbing in the line, "Are you there, comrade?"—which Peck called out. All of which implied that the great lovers were not alone. Which further implied (to the Hays office, anyway) that those happy, hectic, hot moments were all just good clean wholesome fun!

HAIR the color of fresh Spring carrots seems to be a popular shade in Hollywood. Greer Garson started it. Lucille Ball was next in line. Now Joan Crawford is trying it out. Typical of Joan who always does the unusual, she's wearing a bright pink cabbage rose on the top of her head. The contrast is startling and effective, to say the least.

ONCE again Ilona Massey is a free woman, but not for long if that South American millionaire has a convincing sales talk. Her ex-husband, Alan Curtis, has been getting around a bit, too. Almost daily his car can be seen in front of that apartment building at the west end of Beverly Hills. Weston East can't divulge names right now because we

Joe E. Brown gives dazzling blonde Lucille Ball, a dazzling smile when she and Sgt. Dezi Arnaz stop to talk at the Mocambo. At the top of the page, cameraman Gene Lester catches Judy Garland and Frankie Sinatra in a tense moment before a broadcast.

The two stunning masterpieces in chapeaux are worn at the Lily Daché party by brunette Maria Montez and blonde Joan Fontaine. Top: Deanna Durbin, who plays a tensely dramatic rôle in her next picture, "Christmas Holiday," attends "Meet the People" show at the Music Box with Felix Jackson.

Clark Gable, who'll be wearing a maple le on his shoulder from now on, is introduc at Country Carnival by m. c. Mort Gree Top: Among the impressive stellar turno at "Belle of the Yukon" party are Be Hutton, Mr. and Mrs. Edward G. Robins

promised Alan to keep it a secret. The young lady in question is going places and with her will and way, why shouldn't she!

PERSONAL to Weston East from Gig Young: "I will appreciate it if you will thank all those loyal fans for their letters. I have very little time to write. Besides I've had an infected right hand. Even though I am not so far away, Hollywood seems so remote these days. How I long to get back in pictures. The Coast Guard is wonderful but I miss everyone so much. Give them all my greetings. Especially Bette Davis. I'll never forget her kindness to me."

THEY still can't believe their ears out M-G-M way. Laraine Day, who has always been a model young lady, has suddenly taken a stand. She doesn't want to be in "The WACs," Lana Turner's next picture. Laraine doesn't think the part is right for her, nor that it will in any way further her career. So that's that. She told them nicely but firmly. What's more, they listened.

PRODUCER Walter Wanger loves his wife Joan Bennett's daughter, Diana Bennett Markey, enough to petition the court for the right to adopt her legally. The girl's real father is John Marion Fox. When Joan married Gene Markey she had Diana's name changed from Fox to Markey. Then she divorced Markey and married Wanger. Catch on? To celebrate the occasion Wanger is having his lovely wife painted by the celebrated portrait artist, Paul Clemens.

DINAH SHORE has certainly blossomed out since she became Mrs. George Montgomery. At a dinner party given by Loretta Young and Major Tom Lewis recently, Dinah wore an ice-blue satin gown that was really a victory model. We mean, the material was certainly rationed! Fortunately for Dinah she didn't sing. One good high note might have caused serious complications.

DONNA REED has to play the bass viol in "Music for Millions." At least she has to *look* like she's playing it. So she had the studio send the huge instrument to her house where she could practice on it at odd moments. Bill Tuttle, her husband, says it's the stiffest competition he's had since he first fell in love with Donna and married her!

IF HER second baby had been a boy, Alice Faye wanted to name him after his father, Phil Harris. The stork, being no respector of famous parents, delivered another girl. Alice almost had her way, anyway. She named the baby Phyllis.

Reading from top of page: The *Thin Man's* wife, Myrna Loy, dines out with Edgar Bergen, but they leave Casanova McCarthy at home; Gloria Alvord and Errol Flynn have cocktails at Mocambo; the first First Lady of the screen has much to discuss with foremost hat stylist, Lilly Daché. Topic of conversation? Hats, of course! "Coop" is the center of attraction these days. Here he is at the "Belle of the Yukon" party, with three most interested listeners—Loretta Young, George Montgomery and Dinah Shore; Sonny Tufts dines out with his wife. His next picture, "Bring on the Girls," will be in Technicolor.

Merle Oberon was escorted to the première by T/Sgt. Vance E. Van Dusen of Eagle, Ida.

Claire Trevor made it a charming evening for Pfc. Frank Graves from St. Louis, Mo.

CRAIG STEVENS, who may be married to Alexis Smith by the time you read this, is playing her husband in "Doughgirls." Sort of a "dress rehearsal," as it were. When he was given a medical discharge from the Army Air Corps, Craig went to one of the Warner Bros. and said he wanted to direct. With leading men as scarce as those proverbial hen's teeth, you can imagine how much encouragement he received. They're grooming him for big things and whether he wants it or not, he's destined to be a movie star.

IT'S AN unverified rumor but from such an authentic source we can't ignore it. According to the whispering chorus, a prominent Hollywood social leader, famous for her parties, is on the payroll of a studio executive. The reason, and it's only hearsay, is to give social prestige to Gypsy Rose Lee. If true, Gypsy must be having a terrific laugh all by herself. With that sense of humor and her genuine forthright quality, she should be collecting wonderful copy for her next book!

AT RKO they are so crazy about George Murphy, they asked M-G-M to loan him for the fourth time. "We'll even loan you Frank Sinatra in return," they bargained. "You'd have to if you want George," came the answer. And the deal was made.

DOLORES MORAN, who is dead set on being the sultry siren type, has worked on her voice until she now sounds like the poor man's Tallulah Bankhead. It's all most becoming except for one thing. When Dolores uses the telephone, people invariably say "Yes, sir," instead of "Yes, ma'am." If only they could see who they were talking to!

HELMUT DANTINE has a temporary deferment because of his eyes. All of which has nothing to do with his not being able to see any other girl but K. T. Stevens. They met at a cocktail party and have been dating steadily ever since. Local columnists are trying to dream up a romance between Helmut and Myrna Loy. Actually, he was taken to her house just once. Later on a group went dancing. Helmut whirled Myrna around the floor and very nicely, too.

Something new for the boys! Sgt. Desi Arnaz, Special Service Officer for Army's Birmingham General Hospital in Van Nuys, cooked up a scheme whereby 50 men, recuperating from active duty, could escort film lovelies to a benefit première of "Show Business" at Grauman's Chinese Theater. Here are some of them—happy as larks and proud as punch! Bonita Granville with Sgt. Glen Black of Los Angeles, Calif., Gloria De Haven with Paul Redden, Neptune, N. J.

Pfc. Harold Hanson of Hillside, N. J., was plenty pleased with Jinx Falkenberg.

In Hollywood, that evidently means they're practically on their way to Yuma!

ON ONE of her rare public appearances these days, Bette Davis was dining quietly with a few friends in an inconspicuous tea room. At an adjoining table sat a blond, red-faced young man, whose discomfiture was so apparent everyone noticed it. "I wonder what's bothering him," whispered Bette. If only he could have told her! The young man in question was none other than Van Johnson, whose name had been linked with Bette's as the newest woosome twosome. This was the first time they had ever even seen each other in person.

JEFFREY LYNN, formerly of Hollywood, who is now Lt. Ragnar Lind, is proving himself quite a guy in Italy. Quoting from a letter sent by a brother "Looey": 'Jeff is doing a wonderful job. You'd never recognize him as the shy, rather unhappy person he seemed to be in Hollywood. He has lots of confidence and is an excellent officer. Those Sinatra fans we hear about have nothing on our Signorinas when Jeff walks down the street! They swoon in this language, too!"

Reading from top: Lucille Ball with Edward Stokes, Waterbury, Conn.; Martha O'Driscoll and Jane Wyatt pose with Lt. Benjamin L. Finnell of Redmond, Ore., and Jerry Detmer of Rome, N. Y.; movie chatter is a diversion for Lucille Ball's escort and Lana Turner's, Fred Newland of Denver, Colo., seen again right, when a buddy horns in to be photographed with his "date."

SCREENLAND SALUTES

June Allyson

Going up the ladder fast since her gay performance opposite Van Johnson in "Two Girls And A Sailor"

Facts about the Girl of the Month: a native New Yorker, she came to Hollywood by way of Broadway, where she had featured rôle in "Best Foot Forward." Signed by M-G-M when that studio bought screen rights to the musical. Other pictures, "Girl Crazy" and "Meet The People." From now on, one of Leo's great star bets as sweet singer, sparkling personality.

Charming Navy worker Catherine M. Clark of Washington, fiancée of Robert Tate Brouillette of Philadelphia, an Officer in the Army of the United States

SERENELY lovely Kitty Clark is another engaged girl with that adorable soft-smooth "Pond's look" in her face.

"There's something about a Pond's Cold Creaming that makes you feel lots *prettier*—and *so luxurious*," Kitty says.

This is how she uses Pond's to help give her skin its soft, peach-bloom look:

She smooths the fragrant white coolness of Pond's Cold Cream over her face and throat, then pats it on briskly to soften and release grime and make-up. Tissues off.

She rinses with *more* satin-soft Pond's—sending her cream-covered fingers all around her face in quick little whirls. This is for *extra* cleansing, *extra* softening. Tissues off again.

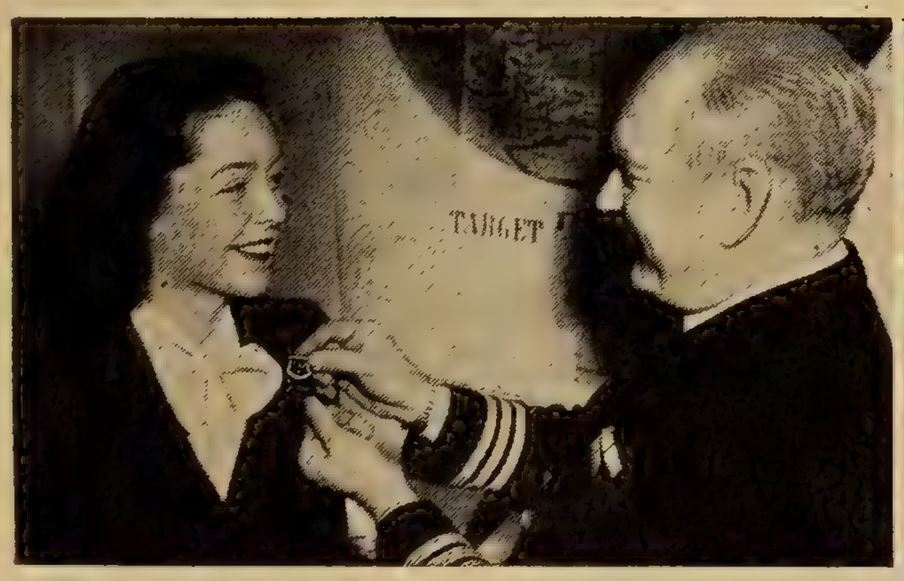
Kitty's beauty **is softly romantic—her night-black hair, the magnolia texture of her skin.**

SHE'S ENGAGED!

SHE'S LOVELY! SHE USES POND'S!

Her Exquisite Ring

A sparkling diamond, dewdrop clear, with a small diamond set on either side. The band is gold.



A Commander's Secretary—Kitty receives Navy Civilian Service pin from Commander Walter Karig, USNR. The Navy needs *civilian workers* in Washington. Living quarters assured. If *you* are not in a war job, ask your local Civil Service or Post Office how you can qualify.

Ask for the Luxury-Size Jar—Help save glass. You'll love the way you can dip the finger tips of *both* your hands in this big, wide-topped Pond's jar.

Every night and every morning, give *your* face this gentle, smoothing beauty care with Pond's Cold Cream. Use it to smooth away that dull mid-day look, too. You'll soon see why it's no accident exquisite engaged girls like Kitty Clark, well-known society beauties like Mrs. Allan A. Ryan, and Britain's Lady Doverdale prefer this delightful, satiny cream. Ask for your *big* jar of Pond's Cold Cream today.

Today—many more women use Pond's than any other face cream at any price.

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Tayglo

—the new miracle make-up from the Hollywood House of Tayton

It's NEW! It's DIFFERENT! A vial of loveliness with nothing to dry your skin. It covers . . . it tints . . . it *glows*. And that flattering satin finish stays on and on.

Virginia Mayo—see her with Bob Hope in "Sylvester the Great."

You'll positively *radiate* glamour with TAYTON'S TAYGLO—the make-up that dreams are made of! Four enchanting shades. Choose yours today.

$1, 50c and 25c sizes

Other famous Make-up creations — Tayton's Cake Make-Up and Cream-Powder Base

TAYTON'S

HOLLYWOOD
CHICAGO
NEW YORK

There's Another Hutton In Hollywood!

Continued from page 26

says Bob, "was a definite flop. I was supposed to recite a poem about Easter in Sunday School. Mother coached me for weeks, and I was letter perfect. But Easter Sunday, when I stood up in front of dozens of other little kids, I opened my mouth, and to my horror, nothing came out of it! At five I was a tragic failure."

While he was in school Bob decided it was high time he did something about overcoming his self-consciousness. He was sick and tired of being a *Tarzan* character. "I loved movie magazines," he says, "and I used to read in them how such-and-such an actor had conquered his shyness. It gave me great hope. I forced myself to talk in front of people, even though I sounded jerky and silly. I suffered, I still suffer, but I forced myself to talk. By the time I was sixteen I had gathered up enough courage to get a job as a juvenile with several of the little strawhat theaters in the East. I played everything from gangling kids to tottering old men."

After Pearl Harbor Bob did everything he could to enlist in the Army. But every where he was turned down on account of his eyes. Agent Louis Schurr arranged a test for him with Warner Brothers, and he was summoned to the Coast for "Destination Tokyo."

"I was scared stiff on the 'Destination Tokyo' set," he says with a smile. "Here I was with a lot of big name professional actors—I knew I'd never be able to blurt out my lines when it came time for my scenes. Cary Grant and John Garfield and Alan Hale always had the set in an uproar over their jokes. One day I decided I'd better tell one — before they dismissed me as a moron. While I was telling the story they just stared at me with blank faces. When I came to the punch line I laughed heartily—but no one else did! It was my most embarrassing moment, since the age of five. I was mad, too, because when they told jokes I was always gentleman enough to laugh—whether I thought them funny or not. From then on every time I came on the set Cary or John would yell at me. 'Know any more funny stories, kid?' In time I learned they were ribbing me. In fact, Cary became one of my best friends, and when I married at the end of the picture he was one of my ushers."

As the picture progressed Bob began to gain courage. He haunted the local movie theaters every night, and he saw every picture made by the screen's great "I noticed that all the big name male stars had little mannerisms," he says. "I thought I should have some, too." So in his last scene in the picture, when he thought Director Delmar Daves might not notice, he slipped in a "bit of business." When the "take" was over Director Daves looked at his watch, and solemnly said, "It's exactly 11:30 on November 2, 1943. I want you to remember the day. It's the day Bob Hutton began to act." The scene was quickly re-taken, while Bob blushed seven shades of red.

Bob has strict instructions not to try any "acting" again. In "Janie," his most recent picture, the great Mike Curtiz, who won the Academy Award this year for his direction of "Casablanca," kept telling him, "Dun't ect, anyone can ect!"

Though he may be shy when it comes to an audience, or a camera, there doesn't seem to be anything shy about our young hero when it comes to love in bloom. Bob met Natalie Thompson, a Los Angeles girl, and daughter of a wealthy doctor, at a friend's house on a Tuesday. They got engaged the following Sunday. Both kids are crazy about dancing, so on their first date Bob took Natalie to the Mocambo. "But somehow we lost interest in dancing," says Bob. "We sat out on the balcony and I found myself talking a blue streak. I talked about what I expected in my wife. Then when I stopped to draw a breath Natalie talked about what she expected in a husband. 'Why, I'm exactly like that,' I kept saying to myself."

On their second date Bob took Natalie to a highbrow concert at the Hollywood Bowl. The canvas chair gave way under him, and he took an unexpected fall. Natalie had the niceness not to laugh. "I wasn't enjoying the concert at all, frankly," he says. "I thought the music rather heavy, and I don't like heavy music. But I was willing to endure it because I thought Natalie was enjoying it. But during the intermission she said she thought the music rather heavy, too—so we went to the Mocambo and talked."

The following Sunday they drove to Tia Juana. "On the way back I got a scared feeling, and next thing I knew I was proposing."

They couldn't get married until they found an apartment, something that's scarcer to find in Hollywood than the proverbial hen's teeth. After months of desperate hunting they finally found exactly what they wanted in the apartment house section of Beverly Hills. But the landlady tersely informed them that there were forty-five people on her waiting list. "But I can't get married without an apartment," said Bob wistfully. The landlady sighed dreamily, and put his name at the head of the list.

Natalie had a contract at Metro, but she gave up her career when she married. Now she goes to cooking school, and Mr. H. fondly proclaims her biscuits are "out of this world." In fact, he has only one criticism of his bride. She lets him sleep in the mornings. Seems that Bob's worst habit is not being able to wake up in the mornings. After a couple of sour looks from Director Daves he bought an alarm clock. When it rings it doesn't wake him up, but it wakes Natalie up. She looks at her husband, sleeping so peacefully, says to herself, 'I haven't the heart to wake him,' and goes back to bed. So now Bob has to pay for a special phone service—simply because the operator will call him at six every morning when he's working and keep talking to him until he wakes up. Expensive. But effective.

Tender moment for this girl with a

LOVABLE LUX COMPLEXION

"My Beauty Facials really make skin lovelier!"

In recent tests of Lux Toilet Soap facials, actually 3 out of 4 complexions improved! "I never neglect this care," says lovely Rosalind Russell. "I cover my face generously with the creamy Lux Soap lather, work it in thoroughly, rinse with warm water, splash with cold—then pat to dry." Why not give *your* precious skin this gentle care that really *works!* See if you don't win—quickly—a smooth, really lovable Lux Complexion!

ROSALIND RUSSELL

FIGHT WASTE

It's patriotic to help save soap. Use only what you need. Don't let your cake of Lux Toilet Soap stand in water. After using, place it in a dry soap dish. Moisten last sliver and press against new cake.

Lux Toilet Soap L-A-S-T-S...It's hard-milled! *9 out of 10 Screen Stars use it*

IT started as a FURLOUGH ROMANCE

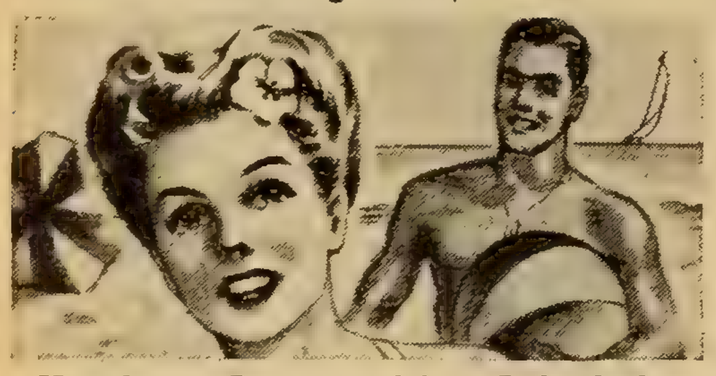
—BUT!

Lovely Hair made him want me for keeps

I met Jim when he was home on a furlough. What a wonderful time we had! Then, his letter came—

"You were so lovely that last day at the beach as the sun played hide and seek with the soft highlights in your hair.

I'd like to feel that the girl with the lustrous curls will be waiting for me when I get back."



How happy I was—and how I thanked Nestle Colorinse for taking away the dull, drabness of my hair and giving it richer color, sparkling highlights and a glorious silken sheen.

Colorinse can make *your* hair lovelier, too. Why don't you try it tonight?

P.S. For your next permanent, ask for an Opalescent Creme Wave, by Nestle—originators of permanent waving.

Nestle COLORINSE

In 10¢ and 25¢ sizes. At beauty counters everywhere

KEEP HAIR IN PLACE ALL DAY LONG

For that well-groomed look, whether you wear your hair up or down — a delicately perfumed hair lacquer. Just a few drops of Hairlac will keep your coif in place throughout the day. 2½ oz. bottle 25¢

Nestle HAIRLAC

Tall Gals

Continued from page 43

tage, for I can play gracefully with any actor. Too, I believe a tall girl can wear clothes with an extra flair—and I fell in love with a tall man, Craig Stevens. So my height brings me only happiness."

Irish, an all-out tomboy, and continually battling a flock of stalwart brothers, Maureen O'Hara says she *had* to grow tall in self-defense. She's five feet, seven and a half inches, and wouldn't lop off one tiny fraction. She confesses that during her girlhood in Dublin, whenever she met a promising young man it wasn't how handsome he was, or the excellence of his character that intrigued her attention. Instead, she'd sidle up to him to see how tall he was. If he was shorter than she, the acquaintance ended.

Maureen believes being tall gives a girl a special stamina that routes obstacles. In some mysterious manner it builds courage and independence. "Imagine a *tall* clinging vine!" she exploded.

Five feet, seven and a half inches, willowy and with natural blonde-gold hair, Louise Allbritton decided against the screen when two casting directors claimed she was too tall for their leading men. She was packing her trunks to barge onto Broadway when Universal had a change of heart and signed her. Four months later, she was given the exciting task of vamping Marlene Dietrich's man away from her in "Pittsburgh."

"I've always been proud of my height," explained Louise. "One big advantage the tall girl has, especially if she is an actress, is that she can dramatize her clothes as a shorter girl never can. And we all know the tremendous influence clothes have on the emotions, how they place moods, and explain actions. A drama creates illusions. So the actress must interpret the emotions of her character through her costumes as well as mannerisms and speech."

"I owe a vote of thanks to whoever started the vogue for tall girls on the screen," said Lynn Bari. "For years, producers said I was too young to play leading rôles, and too tall for ingénues. But today, my five feet, six and a half inches seem just right."

According to Yvonne Wood, 20th Century-Fox stylist, Lynn has the perfect figure, aristocratically slim and alluringly rounded. She weighs 117 pounds, has a twenty-five inch waist, and a thirty-five inch bust, with all other measurements to match. The only trouble the studio wardrobe department has with Lynn is that a simple $10 dress looks like a $500 creation.

The father and brothers of Maria Montez were six-footers and she was taught to be proud of her height, to accept it as a mark of superiority, and to carve her life accordingly. Born in the Dominican Republic twenty-three years ago, Maria is five feet, seven inches tall, weighs 120, and has all the luscious curves. She piloted her film career to stardom through confidence and talent, and she firmly believes had she considered her height a barrier, it would have defeated her.

"Once at a party in New York," said Maria, "I was sitting on a divan when I was introduced to a charming young millionaire. He hovered about me most of the evening and was what you call, *fascinated.* Then I stood up. He gave me one horrified look, exclaiming, 'Heavens! You're a giant!' Was I offended? No! He was short, so I just laughed."

The lovely Georgia Carroll, who is soloist for Kay Kyser's band, and appears in all of his films, is a real six-footer. A former Powers model, she considers her height her greatest asset. As a child she was told: *Walk Proudly!* This so impressed her that it became her guide.

"In school," confided Georgia, "my first boy friend said he liked to dance with me because he could see my face. Usually, he saw only the top of the girl's head. Trivial as this incident is, it gave me early poise and confidence."

Three six-foot beauties, Helen O'Hara, Bunny Waters and Dorothy Ford have been given term contracts by Metro-Goldwyn-Mayer Studios. Already, they have appeared in several films.

Bunny Waters became an actress because she could swim. Johnny Weissmuller was training her for the 1936 Olympic Games when she decided she'd rather be a movie star than a champion, and went into Bing Crosby's picture, "College Rhythm," as a swimmer. Other films followed, then she toured Europe, was caught in Berlin just as the war started and spent two tense weeks before she could get to Rome. Then, swayed by the terrific emotional impact surrounding her, Bunny decided to become a nun and had an audience with Pope Pius XI, three weeks before his death. But later, the war changed her mind and she hurried back to America.

Bunny believes it depends on the girl herself what impression she makes with her height. She can build it into a striking feature that will enhance her good points, or she can slump herself into an awkward problem.

Blonde Helen O'Hara is another six-footer, and glad of it, for she believes her height landed her on the screen. Since her babyhood, her father, the noted artist, Henry Clive, has used her for his model and inspiration for countless paintings, and this proved excellent training. Graduating from Hollywood High, Helen became one of Earl Carroll's "Most Beautiful Girls" where studio talent scouts discovered her.

Said Helen, "When you're as tall as I am and a man gets out of line, you just look down on him and say, 'Be your size, brother!' Believe me, it's effective."

The third M-G-M six-footer is Dorothy Ford, a native Californian. She's a brunette, weighs 148, writes poetry, and takes pride in being tall. Her first ambition was to be a foreign correspondent and travel the world over. Instead, she joined Billy Rose's Revue, was in three Earl Carroll super-shows, and broke into the movies in "Meet The People" and "Thousands Cheer." Her forte is comedy..

Their Names will be forever Secret—

You'll never meet them face to face. You'll never shake their hands. Their names, their homes, their families are closely guarded secrets.

But these 10,086 women went out of their way to tell you *one* special secret. Honestly and frankly they wrote why they switched to Modess.

And 8 out of 10 said "So soft!" "So safe!" or "So heavenly comfortable!"

They'd all been users of most every type of napkin. Yet they rated Modess tops! So try Modess—it costs no more! Just read what women say . . .

Are you helping feed the nation? Or filling the boss's shoes like Miss G. W.? She writes, "*Long hours mean I have greater need for Modess' dependable protection!*" And thousands of girls agree Modess is *safer*. Gives you *full-way* protection because there's a triple full-length shield at the back.

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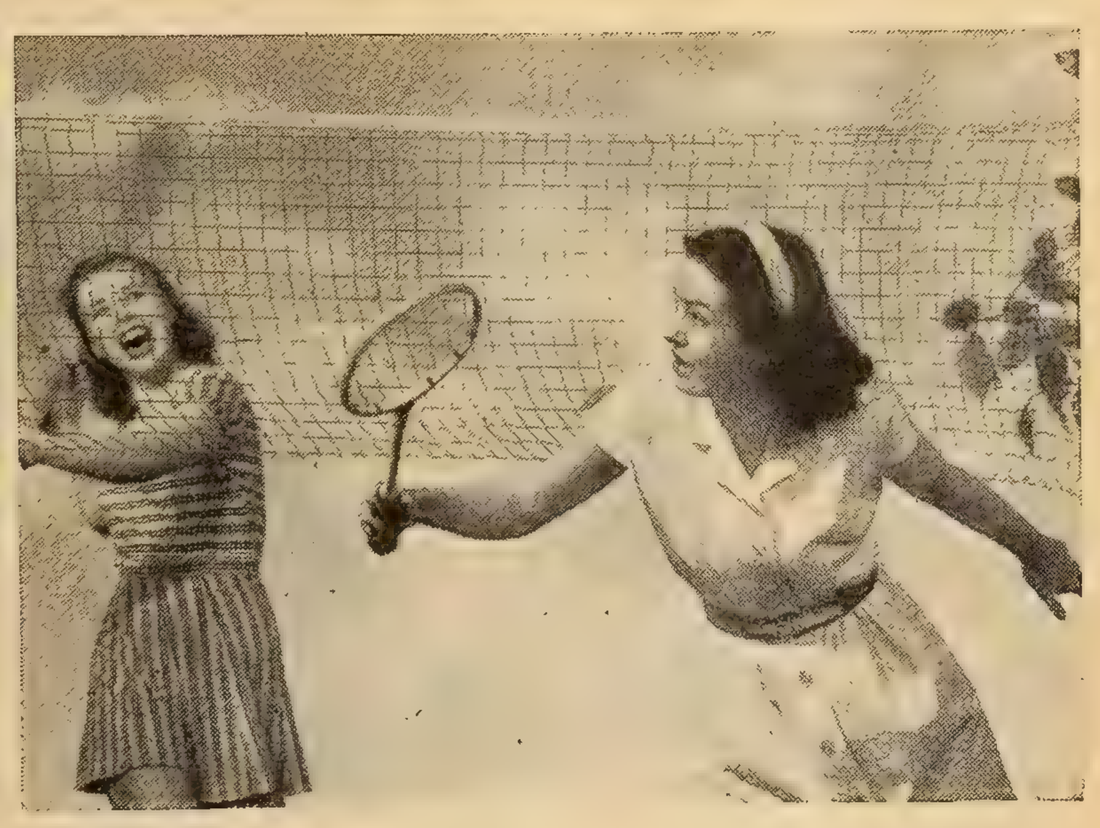

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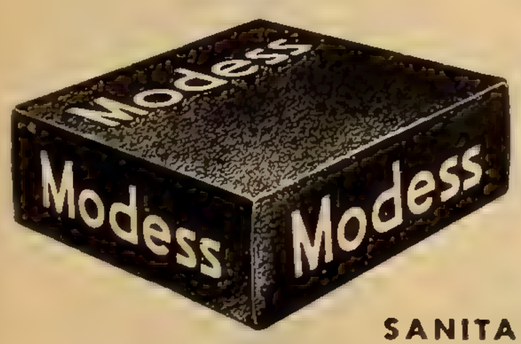

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MODESS REGULAR is so highly absorbent it takes care of even above-average needs. Makes bulky, over-size pads unnecessary. In boxes of 12 napkins, or Bargain Box of 56. **MODESS JUNIOR** is for those who prefer a slightly narrower, but equally absorbent napkin. In boxes of 12.

FREE! Send today for new booklet "Growing Up and Liking It!"

Tells more about the "why" of menstruation than any booklet of its kind. Lively, packed with pictures. Helpful for mothers, daughters, teachers. Simply mail name and address *today* to Martha Steele, Box 345B, Milltown, N. J.

De-Luscious, De-Lovely De Haven

Continued from page 49

From then on Mrs. De Haven devoted her life to her children. Sometimes the going was a little tough but this was always off set by the fact she and the children were together and they had a home.

Gloria started to sing as soon as she was able and at the sound of music her little legs would try to make dance steps. At parties, looking like a beautiful little doll, she never tired of entertaining. Everyone would always exclaim, "That child should be on the stage." But Mrs. De Haven would just shake her head. Her young daughter was to make her own decisions as to what she wanted to do in life.

At the age of twelve Gloria turned her back on singing and decided to go in for dramatics. She begged so hard to be allowed to do this that her mother finally enrolled her as a student at Edward Clark's Little Theater. It was quite obvious she had ability as an actress and consequently she played some good parts in the school plays. But nary a picture scout discovered her.

About this time sister Marjorie started on a career in vaudeville and Carter, Jr., got a job at a studio to learn the technical end of the picture business. This left Gloria and her mother alone and was the real beginning of the close relationship between them. It was rather a difficult period in Gloria's life as most of her girl chums were breaking into pictures. She was anxious to do something to make her mother proud of her but somehow she could not get a break.

Then out of the clear sky what looked like her big chance, came. David Selznick selected her out of three hundred girls to play *Becky* in "Tom Sawyer." This was what they had been waiting for. And the fact that Mrs. De Haven had played *Becky* on the stage was certainly a good omen. Fate decreed it otherwise. When Selznick was ready to make the picture Gloria had outgrown the part.

The disappointment over losing out on *Becky* was softened a little by a small part in the picture, "Susan And God," with Joan Crawford. One day during the shooting of the picture Joan invited Gloria to have lunch with her in her dressing room. Joan encouraged the child to talk and Gloria eagerly told her ambitions to be a great dramatic actress. When she had finished Joan gave her a few helpful hints. She told her not to study her lines at night but to do it in the morning, then the lines would be fresh in her mind and have spontaneity. She also advised her to read poetry aloud to improve her diction, and gave her two lovely books of poems. Gloria treasures these books and every evening before retiring she reads at least two poems aloud.

"Susan and God" was followed by another small part in an unimportant picture and then nothing. Trying not to show her discouragement Gloria studied hard and spent some time at swimming and other sports. However, by the time she was almost sixteen and still could not get a chance she decided maybe she had better become a stenographer. One evening she voiced this opinion to the family. Her brother immediately pointed out to her her spelling was mighty bad but she made up for that with her singing. Bob Crosby was looking for a singer for his band, so why not Gloria De Haven? Why not indeed, thought Mrs. De Haven. Working before an audience was just what Gloria needed. It would give her back the confidence she was fast losing. So Gloria sang for Bob Crosby and got the job.

With her mother, Gloria travelled all over the country with the band. Mrs. De Haven watched every performance and gave her young daughter the benefit of her vast experience. She taught her to sing with her chin up, how to manage her hands gracefully and to have poise walking on and off a stage.

Once while Gloria was singing a number her heel caught in a microphone cable and she fell. With perfect ease she picked herself up and went on singing as if nothing had happened. When her mother saw this she knew her lessons were well learned.

At the finish of her engagement with Crosby, Gloria joined Jan Savitt's band. The band was headed east and Gloria wanted to get to New York. Here she thought she might have the opportunity to get a part in a dramatic show. While

An advertisement of Pepsi-Cola Company

"... some champagne, Cordon Rouge '29 ... and two porterhouse steaks."

THIS IS KNOWN

BY

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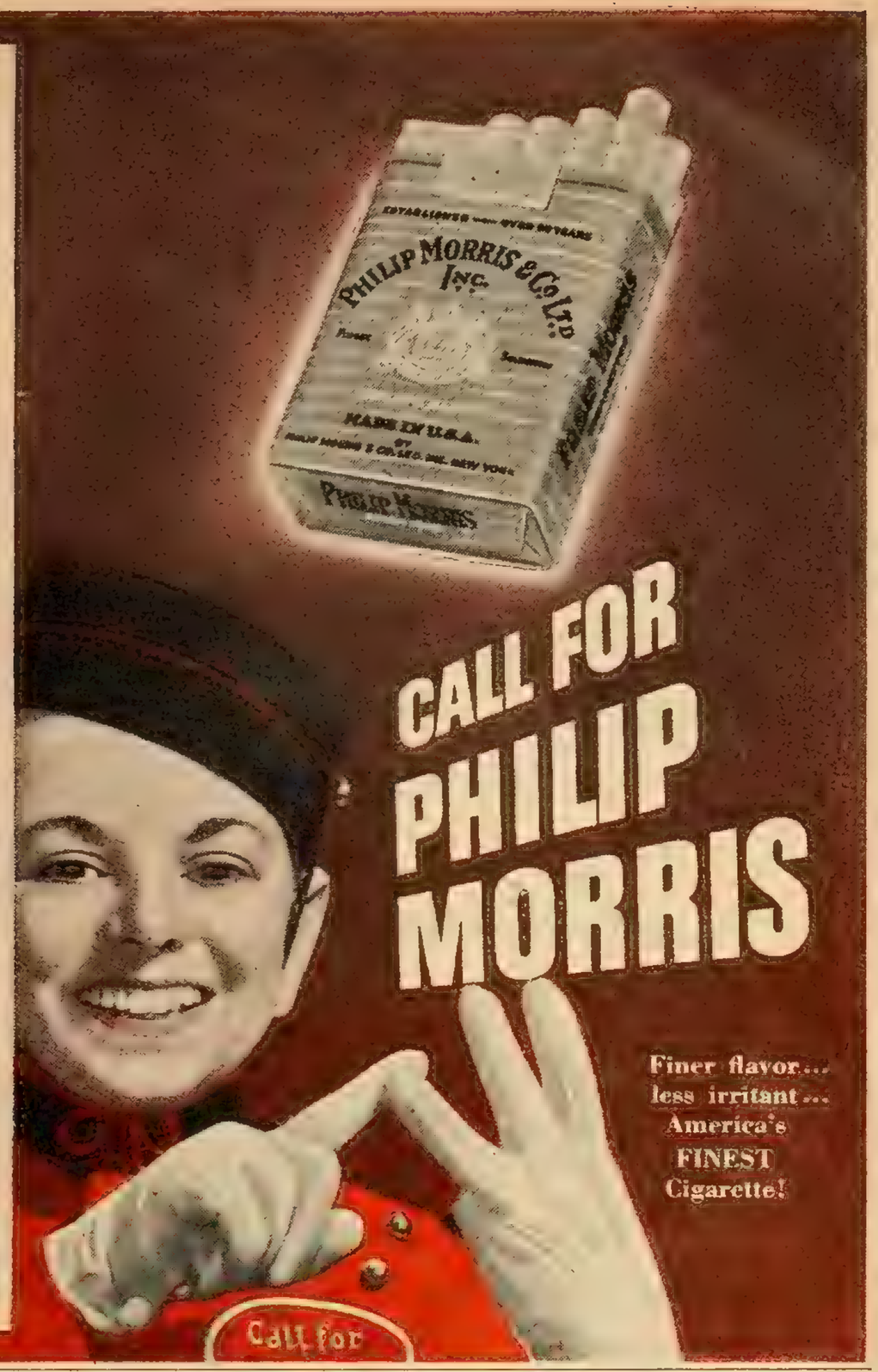
about PHILIP MORRIS

WHEN SMOKERS CHANGED TO PHILIP MORRIS, *EVERY CASE OF IRRITATION* OF NOSE OR THROAT – DUE TO SMOKING – EITHER *CLEARED UP COMPLETELY*, OR *DEFINITELY IMPROVED!*

Facts reported in medical journals on clinical tests made by distinguished doctors . . . *Proving this finer cigarette is less irritant!*



enroute a telegram upset this well-laid plan. It was a summons from Metro-Goldwyn-Mayer Studio to report for a part in the picture, "Best Foot Forward." Hollywood had discovered Gloria De Haven, the singer, at last.

While she was making the picture, somehow Gloria could not believe she had finally gotten a break. Even when she was told that after "Best Foot Forward" she had a part in "Broadway Rhythm," she still did not believe. It was only at the end of the picture when Lucille Ball, its star, gave her a lovely chain with a small cross on it, which had been in her family seventy-five years, she thought it all might really be true.

"You're going to be a big star some day, Gloria," said Lucille, "and I hope this chain will bring you luck."

With tears in her eyes Gloria told Lucille she would work hard to justify her faith.

Following "Rhythm," she played in "Two Girls and a Sailor," which gave her a chance to do some acting. The story is about two young girls in vaudeville and very true to her own family life. Then came the great break, "Step Lively," with Frank Sinatra, idol of the hour.

Gloria thought it was all wonderful with the exception of one thing; her mother's health was poor. This worried her and at the start of the Sinatra picture" she made an important decision. She was going to look after her mother instead of her mother looking after her. Usually her mother came to the studio every day no matter how tired she was, but now Gloria would only let her make the effort when she was playing an important scene. Mrs. De Haven agreed to this arrangement because her daughter-in-law was Gloria's stand-in, so she knew she would be looked after.

The first day at RKO Gloria was very nervous. After all, it was a new studio, she did not know anyone, and she was a leading lady for the first time. It was rather a large order for a young girl to cope with all at once. Sinatra, however, immediately put her at ease.

During the first day of shooting Gloria was surprised at Frank's perfect naturalness. He in return thought her instinctive showmanship was great. Before the day finished Gloria was calling him "The Voice," and he nicknamed her "The Mouse." Sinatra's pals Alex, his arranger, and Al Levy, his manager, put their stamp of approval on her and she became one of the gang.

They took her around with them to hockey games and parties, always making sure she was home at a reasonable hour. She became a victim of their unmerciful ribbing and practical jokes. In fact a couple of times it got so bad that Robert Fellows, the producer of the picture, had to come to her rescue and say, "That's enough for to-day, boys." And at luncheon there was much more laughing than there was eating. On the new RKO radio program, Hollywood Star Time, which is broadcast from the commissary, the gaiety the radio audience heard was real. Sinatra kiddingly pinned a card with his name printed on it on his chest, so people would know him. And he danced all over the place with Gloria.

The making of "Step Lively" was not all fun for Gloria; there was a lot of hard work too. Sinatra helped her in recording her song numbers by showing her about phrasing and breathing. Valuable lessons for which she was very thankful. He also broke her of the habit of being absent-minded.

Gloria told a friend, who had some people from out of town coming to visit her, she would get tickets for Sinatra's broadcast. On the day of the broadcast her friend called and asked where she would pick up the tickets. Gloria had completely forgotten about them. Frantically she phoned Frank at the broadcasting studio and explained her plight. He was awfully sorry but the tickets were all gone. Gloria was completely sunk. After letting her stew for half an hour, Frank called and told her the tickets would be at the information desk. "And listen, Mouse," he said, "in the future don't forget to remember."

The next day on the set Frank gave her a large package wrapped in brown paper and held together with adhesive tape. Another joke, thought Gloria, who at this point of the game was a little joke-weary. Probably when she opened it a snake would jump out. She decided not to open it and gave it to her mother to hold. A little later her curiosity got the better of her and she opened it. Lying amidst rumpled tissue paper was a diamond and ruby ring in a design that matched her watch. She was so excited she could hardly remember her lines that day and she readily forgave Sinatra his lesson in trying to teach her to remember.

If You Are Newly-Married YOU NEED TRUE FACTS ABOUT THIS INTIMATE PROBLEM!

New, More Convenient Feminine Hygiene Way Gives Continuous Action for Hours!

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GUIDE TO GLAMOR

Good grooming tips to keep your figure, face, hands and legs attractive

Not a hair out of place when smoothed with Nutrine Padettes. These lacquer pads give that sleek, finished look because they preserve the line of the coiffure by keeping the hair in place.

A VICTORY garden is the ambition these days of every woman and girl who is fortunate enough to have a strip of ground to call her own. It's patriotic and it's glorious fun. But it can be hard on the hands, and no woman likes to feel that her hands are rough, calloused and unattractive. Nor is there any need that they should be if she has the good sense to use one of the many good lotions and creams on the market today. A new one is the Frances Denny Hand-Tone to be used before gardening as a protective cream, and afterwards as a corrective preparation. This cream leaves a light film on the hands to carefully protect them from the dirt and grime of gardening.

HAND MITTS are an old story. But now there is a new and different mitt in the cosmetic world. It's the Delettrez Leg Make-Up Mitt. A leg make-up and applicator in one, it is simple and clean to use. One wets the mitt, strokes it on, and presto—the legs are covered with a sheer, bronzy film. There are about 30 "wearings" to one mitt, and it is easy to carry because it comes in a small water-proof container.

AND speaking of legs, it is considered a terrible social error and a sign of careless grooming to have hair on the legs. Legs may be beautifully shaped but their glamor is impaired when they are not smooth and spotless. One way to keep the legs free of hair is Bellin's Wonderstoen. This rosy colored stone disc removes surface hair by rubbing it over the skin. It leaves no disagreeable stubble.

FOR THAT complexion which looks finished and in top form all day, there are cake makeups. A new one is Vidafilm, a liquid cake makeup. A contradiction in terms, but there really is such a product. A few drops covers the whole face and neck with the new color you're seeking. It hides small blemishes and wrinkles. It doesn't look like a mask or does it rub off, and what's more, it has an emollient base which is an aid to dry skins.

LIP SERVICE. Martha Lorraine of Hollywood has designed a new lip-brush. Made of downy, soft sable niger, the brush is an aid in producing a lip contour which is flattering. The brush is so designed that it forms its own case, and can be carried in a hand bag without fear of touching other items.

Note: In last month's column, Carole Anne lipstick was erronously called Carol Ames.

Seeing is believing. The Dubarry Success Course proves it by taking a before and after picture of one of its graduates—Mrs. Josephine Belote, of Shreveport, La., who lost 35 pounds and 9 inches from her hips after completing the program.

Lyric Lovely

Continued from page 22

While you chat with multi-monicker Manning, and wonder how so dainty a frame can evolve so much lovely noise, you learn that she dislikes a hat smaller than an umbrella—"I'll go without sugar or stockings, but big hats I must have!" —that she drives her own car, and bicycles more than any fellow-worker on the Warner lot. Moreover, she dotes on housecleaning the newly purchased "Hollywood bungalow with a Spanish accent," and she can cook like nobody's business except a chef's. A big steak, for choice, with plenty of potatoes and butter. Let the points fall where they may.

Still, she doesn't put on weight. Her outlines remain among the most satisfactory in town, and her determined little jaw keeps its outlines unblurred. She has needed that jaw through a career which few stars can match for diversity.

To begin with, Irene was born Inez Harvout in Cincinnati. The family moved to Hollywood, of all places, when she was four but instead of yearning for a movie career, Irene grew up with the ardent desire to be a concert singer. As a means toward this end, she changed her last name to Harvot and took a job in a candy store. There she worked eight hours a day to pay for vocal lessons at night, practiced scales when the boss went out, and often absentmindedly served the customers a spot of trill or cadenza with their fudge.

Her big chance came when the Eastman School of Music (of Rochester, N.Y.) held auditions in Los Angeles for a scholarship, the winner to go to Rochester for intensive study. Irene dropped the candy industry right where she stood and dashed for the spot where the voice tests were going on. She paused en route long enough to bolster her courage by a method which she has used, at need, ever since. Her diary for that date has this entry: "Bought a new hat. Blue, and matches my eyes. $3.95. I MUST win!"

She won, all right, and cried her nose crimson with joy. Rather than not get to Rochester, she would have walked, but the family scraped the carfare together and Irene set gaily off for four years of slavery. Not the vocal training, though that was tough enough, but the tasks she did to help cover expenses: washing dishes, taking care of children, waiting on table. When she recollects this era, Irene doesn't feel sorry for herself, neither does she think herself the luckiest girl on earth. Nobody knows better than Irene how hard she worked for what she has; nor would she have arranged it otherwise. In some respects, she's the most un-starry star in Hollywood.

On the very night she cleared away somebody's dinner dishes, wiped her hands, and graduated from Eastman (singing "Carmen," at the exercises), a theatrical agent offered her a rôle in a musical show. A dream come true! As Inez Harvot, she began to sparkle in light opera. Between times, she sang in concert and on the radio, with Mario Chamlee, Paul Althouse and John Charles

Joan Roberts
star of
"OKLAHOMA!"
The Theatre Guild's
musical hit, says:

"I can't imagine myself on the stage singing such romantic songs as 'Oh What a Beautiful Morning' or 'People Will Say We're in Love' . . . if I failed to have Arrid under-arm protection.

"Arrid gives a girl self-confidence . . . she's sure of herself when Arrid's on the job. You'll always find Arrid on my dressing table backstage, as well as on my dressing table at home. All my friends—men as well as women—tell me they use Arrid regularly."

Joan Roberts

NEW...a CREAM DEODORANT
which Safely helps
STOP *under-arm* PERSPIRATION

1. Does not irritate skin. Does not rot dresses and men's shirts.
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5. Arrid has been awarded the Approval Seal of the American Institute of Laundering for being harmless to fabric. Use Arrid regularly.

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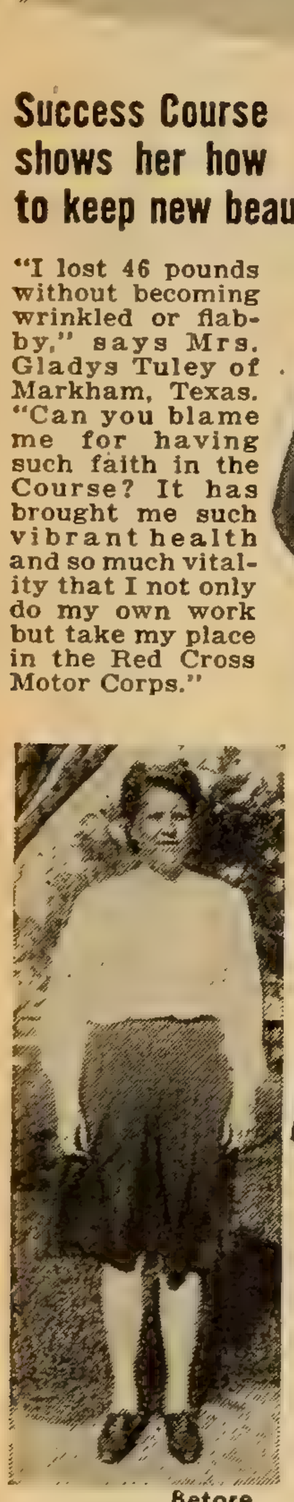
"I lost 46 pounds without becoming wrinkled or flabby," says Mrs. Gladys Tuley of Markham, Texas. "Can you blame me for having such faith in the Course? It has brought me such vibrant health and so much vitality that I not only do my own work but take my place in the Red Cross Motor Corps."



LOST 46 POUNDS
WAIST 6¾ IN. LESS
ABDOMEN 7⅜ IN. LESS
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THIGH 4½ IN. LESS

Before *After*

Above, Gladys Tuley used to avoid mirrors. *Right,* the slender young beauty that she became.

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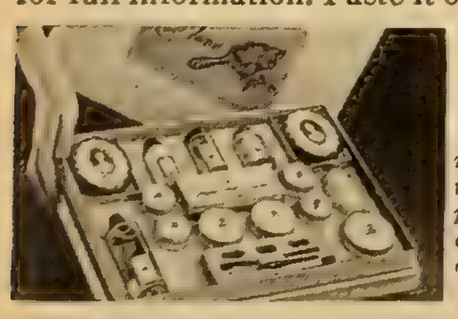

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Thomas, among others. And one day her agent wired from the Pacific Coast: "Have contract for you with Republic."

Irene wired back: "Republic of what?" She'd never heard of Republic Studio. Upon her arrival in Hollywood, however, she learned Republic was where Gene Autry made his Westerns, and that she was now his leading lady. That appealed to Irene's sense of humor. She hardly knew a horse from an elk, having been born after the machine age was well established.

Anyway, they changed her name to Hope Manning, and told her to kiss Autry in the final fadeout. Sounds simple, eh? But Irene didn't know that a great tradition was being busted; that with a cowboy hero, love is only hinted at, because the youngsters who go for cowboy films don't go for sentiment.

Before the kiss, Irene had to sing a ballad of the range, and she found she didn't even know how to do that. Autry halted her in the middle of rehearsal, to demonstrate how a cowboy ditty should be sung. Nobody, she confesses, ever had more right on his side—but at the moment the thing was a good deal of a shock.

Came the final reel. Irene kissed Autry. He'd never before been kissed in a picture, and Irene did so good a job that he's never been kissed in a picture since. It turned out that the more youthful fans thought the surrender to romance unmanly. Nevertheless, Irene's claim to movie fame rested for quite a while on the fact that she was the only screen heroine whose lips had touched Gene's.

While these matters went on, the studio publicity department had as its head a young fellow called Het Manheim. Three weeks after he met Irene, he asked her to marry him, and darned if she didn't "We were having dinner," she remembers, "and he proposed in French. Maybe to fool the waiters. But it didn't fool me—I knew the French word for 'yes.'"

Six months later, Irene celebrated the end of her Republic contract and the start of a new contract with Metro-Goldwyn-Mayer by eloping with Manheim to Las Vegas. That was six years ago. Het is in the Signal Corps now, a Corporal Because it seemed inevitable that their careers would keep them apart, they both agreed on an amiable separation But they finally decided to break the ties completely, and recently Irene married Keith R. Kolhoff, a Los Angeles police investigator.

The contract with M-G-M, where Irene went from Republic, had her in a dither of anticipation. She'd turned down bids from Paramount and RKO, because she'd understood her first M-G-M film would be with Clark Gable. Actually, the studio officials seemed hardly less excited over Irene than over Gable himself.

Heigh-ho! To an ambitious girl, collecting a salary every week for doing nothing is the bunk. Irene didn't make a picture with Gable. She didn't make a picture—period. She didn't even make a screen test. Although they offered her more salary, she stalked from the studio at the end of six months, eyes flashing.

It was one of those things, and not a unique experience, for daily on the lot she had met a discouraged young man with a fine voice, who also got a salary but no picture assignment. His name was Stanley Morner. The two singers pooled their sympathy and bafflement, and during the process discovered that they had the same aspiration: to sing in a screen version of "The Desert Song," which Warner Brothers were ready to revive

Before shaking the gold dust of Hollywood from her feet, Irene actually got so far as to make a test for that picture at Warners. But when negotiations dragged on, she flounced back to Broadway, where they received her with open arms and a part in a new musical production.

Engagement followed engagement, season followed season. Irene turned up her nice, straight nose at several Hollywood offers. Then came a wire asking her to make more screen tests for "The Desert Song," which Warners had at last decided to produce. Would she fly to Hollywood immediately?

"To make tests?" Irene asked with suspicion, "or to work?"

Honest and true, they assured her, she was really to do the sand dune opus. In Technicolor. And only five short years after her first test for it!

She signed the contract, had her name changed to Irene Manning instead of Hope—and found herself cast as a gun moll in "The Big Shot," with Humphrey Bogart.

Did she kick and fume! But her agent sided with the studio—said she needed camera experience, which she now agrees that she did—and Irene played the part Since her current success in musicals, by the way, "The Big Shot" has been revived through the country, with Irene billed along with Humphrey. She acquired more screen experience as Fay Templeton in "Yankee Doodle Dandy."

And by the time she'd put away any idea of its ever appearing, up came the picture in which for so long she'd wanted to play, with Irene Manning and Dennis Morgan scheduled for heroine and hero. She couldn't believe it. She kept her fingers crossed.

The day Irene stepped on the sound stage for her first scene, she spied in a corner the discouraged young man whom she had known at M-G-M. "Why, Mr. Morner, what are you doing here?" she inquired.

"'The Desert Song,'" he beamed, "and my name's Dennis Morgan. What are you doing here, Hope?"

"'The Desert Song,'" she chirruped, "and my name's Irene."

Which goes to show that truth is stranger than celluloid, and Hollywood funnier than anywhere.

After the completion of the film, and of "Shine On, Harvest Moon" (also with Dennis, and with Ann Sheridan), Irene "rested" by doing a solo tour—her second—of Army camps. She took only an accompanist with her. Together they went to Louisiana, North and South Carolina, and Georgia, with Irene singing whatever the boys requested—light ballads and popular songs, mostly, though now and then she discovered an opera fan. She visited many military hospitals, likewise, and sat for hours at bedsides.

And came away convinced that the wounded men, not she, had conferred the favor.

"You get an awfully close contact with them that you wouldn't miss for anything," she said afterward, tears in her eyes. "Talk about us helping *their* morale! They're the ones who teach us what morale and courage are. We can never do too much for them."

In the back of Irene's mind, during the trip, was the joyous anticipation of seeing her husband in New York, after months of separation. But *c'est la guerre,* and also *c'est les movies.* She didn't get to New York. The studio yanked her back to Hollywood. They already had Jack Carson and Jane Wyman lined up for "Make Your Own Bed," and needed Irene to play a frothy flutterbug. Because, for Irene, picture assignments come fast these days. The studio has plenty of plans for its shining new star. No more waiting around, frustrated and furious. Ah, well.

Irene? Even now that she's a star, there's no chi-chi about her. She's one of the few Hollywood celebrities that you can get on the phone without delay. Call her at home, and she answers the call or it isn't answered. She runs the house with the aid of a woman who now and then comes in by the hour. Gardeners are practically non-existent 'round Hollywood, so if the lantana hedge needs pruning, Irene prunes it. She found time to set in a few geraniums, the yellow cat watching with intense interest and at once digging them up.

The house is the first which Irene has owned and as a result it's the apple of her eye. She has furnished it for comfort, and in soft colors touched up here and there with vivid Spanish red and heavenly blue. For months, she spent her spare moments tearing around to auctions, to pick up items she couldn't find in the shops. From the Rosalind Russell auction, for instance, she bore away a pair of silver candlesticks that are the "high lights" of the parlor mantel.

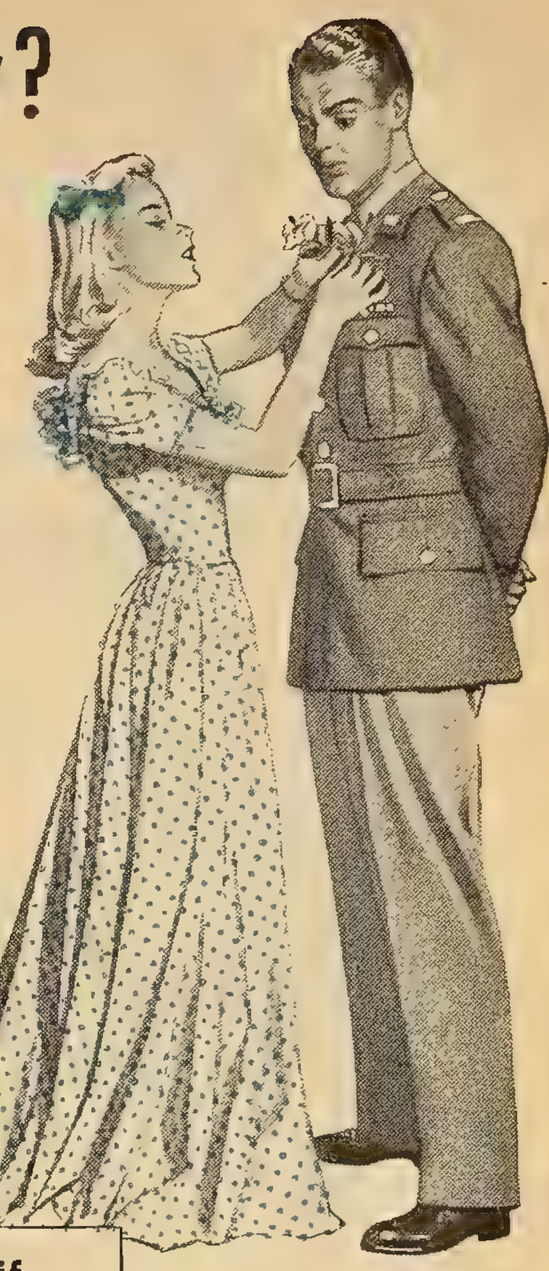
Stroll past the Manning manse, and you'll hear the brisk rumble of a vacuum cleaner. You'll find your mouth watering as an oven door slams and the fragrance of apple strudel rushes forth. They're all Irene activities, and we mean active.

In case it rains or blows cold (sure it does, right in Hollywood), you'll mark a trim figure in a dark blue suit, an enormous hat, and fur-topped galoshes, driving sedately the couple miles to market, cat and ration book on the seat beside her. Not letting on, either, that she hears a stray group of soldiers whistle in admiration—small blame to 'em. She's a conventional little creature at heart.

But when she turns the corner, if there's nobody in sight, she will open that soft mouth wide and give out with a ripple of intricate, clear notes that set every mockingbird within earshot back on its heels. Yep, that's her. That's our Miss Manning.

MORE WAR BONDS
— Speedier Victory

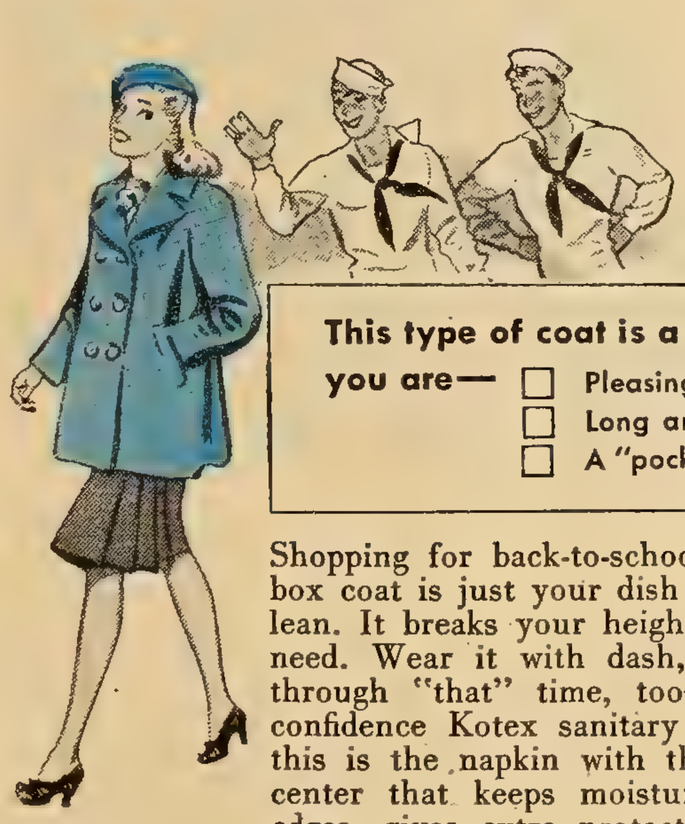
Are You in the Know?



What's wrong with this picture?

- ☐ The rose is on the wrong lapel
- ☐ The Lieutenant is allergic to roses
- ☐ He's forbidden to wear non-military ornaments

Your rose may be as precious to him as a campaign ribbon. But—only military ornaments are permitted on an officer's uniform. Be *sure* about military etiquette! And to be sure of *yourself*, on "trying days" choose the napkin that doesn't show even under your filmiest formal. With Kotex, you needn't fear telltale outlines, for the ends of Kotex are *pressed flat*—different from other napkins because they're not thick, not stubby. Thanks to this patented Kotex feature you'll pass inspection always!



This type of coat is a good bet if you are—

- ☐ Pleasingly plump
- ☐ Long and lean
- ☐ A "pocket edition"

Shopping for back-to-school togs? The short box coat is just your dish if you're long and lean. It breaks your height, adds "heft" you need. Wear it with dash, any time. Breeze through "that" time, too—with the special confidence Kotex sanitary napkins give. For this is the napkin with the patented safety-center that keeps moisture away from the edges, gives extra protection exactly where you need it *most.* And with Kotex, there's no wrong side to cause accidents . . . no chance to make a mistake!

Would you say she was—

- ☐ Planning an elopement
- ☐ Practising fire drill
- ☐ Slimming the fatted calf

Climb up the ladder to bareleg beauty! Daily sprints up stairs or ladder will trim chubby calves. And try this: Lie on your right side, raise left leg high, touching ankle with left hand. Then reverse. Mild exercise is *good* for you on "problem days." And you'll find Kotex different from ordinary napkins . . . far more comfortable. For rather than just "feel" soft, at first touch—Kotex *stays soft while wearing.* Unlike flimsy pads that bunch and rope, Kotex is built to hold its shape—to give you longer-lasting comfort.

Know your napkins

More women choose KOTEX* than all other sanitary napkins

IT'S A WISE GIRL who discovers that a *powder* deodorant is best for sanitary napkins. Quest Powder, the Kotex deodorant, was created expressly for this use. See how completely Quest destroys odors. It's unscented, safe, *sure.*

*T. M. Reg. U. S. Pat. Off.

Speaking of CALF LOVE

What could be neater than a NEET CALF?

In the Spring (or any season), a young man's . . . well, *eyes* . . . turn to shapely calves. For every male is versed in the art of husbandry . . . and his love of calves has been cultivated since Adam.

Look to your own calves, lady. See that they're *"smooth"* calves, free from glamour-stealing hair, whether stockinged or fashionably bare. Give *your* legs that self-assurance that comes with the knowledge that they're perfectly groomed . . . are truly NEET looking!

"Better get NEET today"! This cosmetic hair remover will, in a few moments, literally wash away unsightly hair from legs, arm-pits, and forearms. Leaves the skin silken-smooth and pleasantly scented. No sharp edges or razor stubble when never-failing NEET is used. Nor will NEET encourage hair growth. *Buy a tube of NEET today, at drug, department, or ten cent stores.*

The Foibles of Fontaine

Continued from page 24

She smiled. "Obviously the answer is yes." She laughed as only Joan Fontaine can laugh, la-la-la-la-la. "Well, to answer your question, I found Mr. de Cordova just about everything one would want in a leading man. As for our feuding, it's just a little ridiculous. Out on location, we lunched together every day. Besides, I don't think it's in Mr. de Cordova's nature to feud. It certainly isn't in mine. I only wish all my leading men were as charming as Mr. de Cordova."

"Weren't they?" the reporter asked, responding on cue.

"I'm afraid not."

The reporter waited breathlessly for elucidation of the remark. None was forthcoming.

"How did you like Mr. Boyer?" he asked, tossing a lead question.

"I liked Mr. Boyer, and I hope I always shall," Miss Fontaine said with that engaging earnestness of hers. "I found him kind and understanding. He helped make 'The Constant Nymph' a memorable experience instead of merely a job. He's sensitive almost beyond belief. Sometimes, as we rehearsed our scenes just before we went before the cameras, tears would come to his eyes. It made my difficult scenes that much easier."

"What about Orson Welles?"

"Orson Welles is that rarity of rarities, a completely honest man. Naturally, I found him stimulating and exciting Making 'Jane Eyre' with him was like acquiring a liberal education. I'm just a little in awe of him but, frankly, I adore him."

"And Laurence Olivier?"

If Miss Fontaine heard the question, she gave no evidence of it. The fidgety reporter glanced at his watch. It was 6:55 and high time he was getting the hell out, what with the cocktail party due to begin at seven. He got up, paid his respects.

"I wish you'd stay for the party," Miss Fontaine said. "I'd insist if I were absolutely sure you wouldn't find it a bit dull."

The reporter reached for his coat.

"I'm afraid you've had rather a grim time of it," Miss Fontaine said, "but if you'd like to have dinner tomorrow night we could pick up where we left off."

"Why—why, it would be a pleasure."

"Shall we say 7:15?"

"Let's say it, by all means."

The reporter mushed home in a trance. "Dinner with Joan Fontaine tomorrow, dinner with Joan Fontaine tomorrow." It was like a phonograph record with the needle stuck. "Dinner with Joan Fontaine tomorrow, dinner with Joan Fontaine."

He started prepping for the date at three the next afternoon. There was lots to be done — haircut, manicure, shave, and a trip to the pawnbroker's to redeem a dinner-jacket. The dinner-jacket idea was a last-minute suggestion on the part of the elevator girl in our hotel who, somehow, had learned what was up.

"I read in a fan magazine," she said with authority, "where Joan Fontaine never used to let Brian Aherne (from whom, incidentally, she is getting a divorce) come down to dinner without a tux." Hence how come the trip to the pawnbroker's and hence how come the reporter marched into the lobby of the St. Regis looking like a poor man's Lucius Beebe at exactly 7:21, six minutes late.

"Oh, there you are!" It was Joan Fontaine, sitting in the lobby, coat over her arm and wearing a street dress. The reporter ambled over.

"My, aren't you dressed up!" she said gallantly. "And how thoughtless of me not to have anticipated it. Oh, dear! If you're sure you wouldn't mind waiting, I'd be glad to slip into a long dress."

Miss Fontaine's gentleman friend wouldn't hear of it, but a lot of good it did.

"I'll only be a minute," she said, disappearing into an elevator.

It wasn't a minute but it wasn't much more before she was back wearing a black and pink evening gown that made her look more like a princess than she looks in street clothes which is plenty.

"Shall we go?" she said airily.

The band was playing "My Heart Stood Still," when we ambled into "The Maisonette Russe," a smart refectory attached to the St. Regis Hotel. The headwaiter's heart stood still. Or so it seemed. Ditto the band leader's. John Boles, who was dancing with a beautiful dark-haired young siren, blinked at her from out on the floor where he was cutting a handsome rug. With the headwaiter, a squad of captains, and a platoon of waiters running interference, Miss Fontaine joined the procession bound for a ringside table. Without dallying, she ordered a sherry, salmon, and coffee. Waiter gone, she began to hum softly—very softly.

"You sing well," her escort said. "Have you ever sung on the screen?"

"I sing in 'Frenchman's Creek,'" she said. "It's a breezy song about Nell Gwynne, the rather well-known seventeenth-century burlesque queen, but I refuse to be flattered. I sing atrociously and I know it." Miss F.'s eyes lit up. "Do you like to dance?" she asked.

"Only the Virginia Reel," your aged agent said, suddenly quaking in his patent-leather pumps.

"I promise not to ask you to dance," Miss F. said blithely. "I was wondering whether you liked watching people dance. I do."

The reporter nodded.

"Perhaps it's because Brian and I didn't dance too well together or perhaps it's because dance floors are always crowded, but the fact remains that I've always loved to watch people dancing and to try to guess what they're thinking about."

"It sounds like a wonderful game," Miss Fontaine's relieved escort said.

"Take that bored-looking couple over in right field," Miss Fontaine said. "I'll wager they took dancing lessons together

last winter and right now she's wondering how on earth he managed to forget the lessons so completely."

"What about the couple in front of the mike?"

"The girl in fuschia is probably admiring the band leader's curly hair and her vague-looking escort is doubtless wondering what will happen to American Tel. and Tel. tomorrow."

"Not to change the subject, Miss Fontaine, but what do you think of women journalists and interviewers?"

Miss Fontaine did not bat an eye. "If you mean how do I feel at being elected the most uncooperative Hollywood actress in pictures by the Hollywood Women's Press Club, the answer is, a trifle bewildered. Writers as a group continue to astound me. Between writers and actors there seems to be an insurmountable and natural hostility. Maybe the writer feels that the actor—or actress—is in pictures on a pass, that he or she is the curled darling of the public by a mere accident or stroke of good luck. Whatever it is, almost always there is the unmistakable gulf over which a writer talks to an actor or actress. The writer seems hell-bent in making it clear that you are not to confuse his job with his feelings as a person. As an individual he does not like you, but as a professional man or woman he is having commerce with you—that and nothing more.

"I wish I could say that I wasn't hurt by being named the most uncooperative actress in pictures. It would be doing violence to truth to deny it. But I do deny giving cause for the feeling that prompted the designation — or at least the intent to give cause. I am, I suppose, a rather remote person. I am so not out of choice. I am, by nature, shy, which fact has been misrepresented as temperamental arrogance on my part. I try not to trample on people. I hope I don't. If I have ever trampled on anyone, I'm sorry."

The waiter hove to with the salmon.

"There I go taking myself and my job too seriously," Miss Fontaine said, smiling. "I should try to be more like Orson Welles. The way Orson looks at life is that once one has done his level best he's done his duty and to reproach himself for any attendant failures is to be guilty of not acting as a reasonable being." She laughed gaily. "Don't you think so?"

The writer did.

"In which case," Miss Fontaine said, "perhaps you would be gallant enough to ask me to dance."

The writer was.

If you are interested in knowing whether or not Miss Fontaine dances well, the answer is YES. Not only did Mr. John Boles do a double take, but so did the whole room, including the head waiter who probably doesn't deign to make with a double take except for such occasions when Hedy Lamarr walks into the place dressed in a bathing suit which, of course, never happens.

Like we told you way back in the beginning, Miss Joan Fontaine's days of cinematic dejection and despair are over. She is really going to town. It is high time, if you are asking your trusted but delightfully flabbergasted agent.

I'm Lucky in Love!...

Truly, Evening in Paris is Made for Romance!

STARS in your eyes, Romance in his heart, when your make-up is Evening in Paris. The delicate bloom of Evening in Paris face powder, the fresh, singing colors of Evening in Paris rouge and lipstick help to give you fragile, feminine loveliness. Wear these gloriously flattering colors in make-up . . . let admiring glances tell you why it is said, "to make a lovely lady even lovelier, Evening in Paris."

Face Powder $1.00
Lipstick 50c
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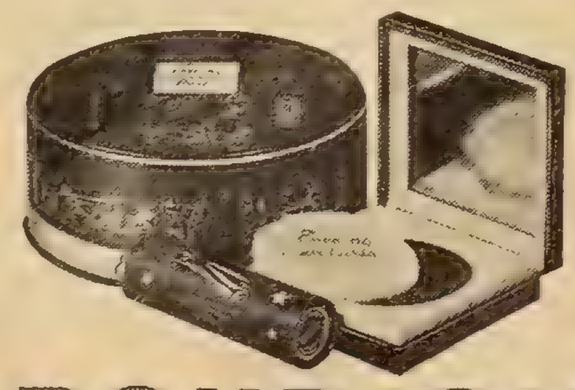
Perfume $1.25 to $10.00
(Plus tax)

Tune in "Here's to Romance," with Jim Ameche and Ray Bloch's Orchestra, featuring Harry Cool with guest stars —Thursday evenings, Columbia Network.

Evening in Paris



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BOURJOIS

NEW YORK

Maria Montez' Frank Advice To Movie-Struck Girls

Continued from page 46

you become a personality that is known. To earn this, you have done nothing but to dress smartly and to be seen in the glittery Manhattan night life. Which can mean a million dollars in publicity.

"The next step: Get the press on your side. To everyone else you are an important figure of glamor. To the press, the columnists, reporters and cameramen, you are just trying to get along. You depend on their assistance completely to help you! Always have an interesting story to tell. Figure out new ones and keep several in mind. For the photographers—dress, so they can not resist taking your picture!

"Before I ever thought of Hollywood, my name was well known in New York. I had been visiting, and was about to return to my home in London. Fefe Ferry said to me, 'Maria, it is too bad that you are not remaining in New York.'

"'But I have spent most of my vacation money,' I replied. 'I would love to stay, but I would have to get something to do.'

"'Why don't you try pictures?' he suggested.

"'But I would not have the money to spend all of the months in trying to crash Hollywood,' I said.

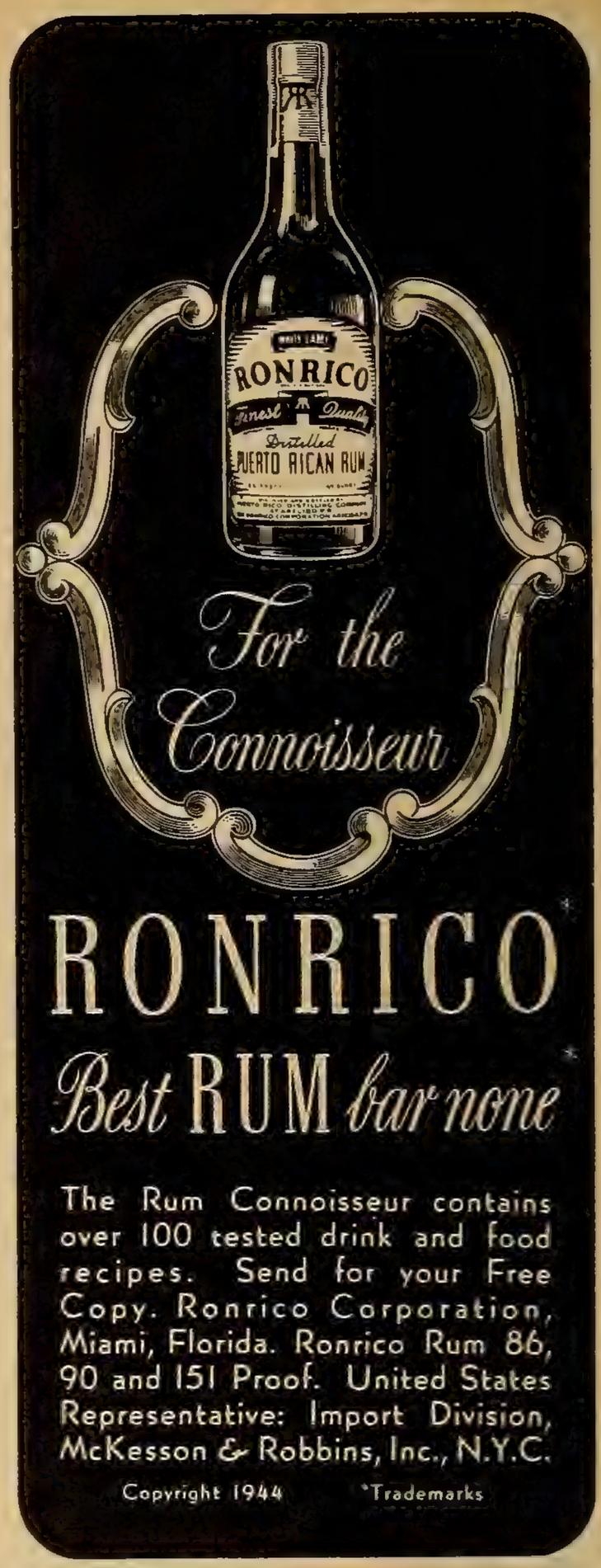
"He told me that he would introduce me to the agent, Louis Shurr of Hollywood. 'Try to look more glamorous than Hedy Lamarr and Marlene Dietrich put together!' he advised. 'Exercise your charm, but don't be too friendly. He'll watch you. He'll ask you. Wait for him to mention pictures to you.'

"That is just what happened. I wore my smartest gown and hat and met Mr. Shurr at dinner, with a completely organized set of tactics. I used the same psychology that would be applied in a big business venture. For a career *is* a business venture. And never, never, never under any circumstances should a girl permit her personal emotions and life to mix with her business life. Keep the two widely separated.

"Mr. Shurr talked to me through dinner. And later he said, 'Would you like to go to Hollywood and go into pictures?'

"I thanked him for his interest. I told him I would not be interested in going to Hollywood and making the rounds of all the studios. Of going from office to office in an effort to get a job. But I also told him that I presumed an agent of his importance and prestige could easily arrange a contract in New York with a studio.

"Mr. Shurr happens to be an important agent. Nevertheless my faith in his ability was pleasing to his ego. The next day he called and offered me a contract with three different Hollywood studios. I asked to see the starring lists of contract players at each studio. Universal was the one studio that did not already have an established glamor girl star. I chose Universal.



"I arrived in Hollywood with a contract and a plan. I worked bit parts in a dozen pictures, beginning with westerns. But all of the time I was working for stardom.

"I made it a point to be seen at the Hollywood showcases; Ciro's, Mocambo, wherever the producers dine. I spent hours designing unusual gowns and hats that would oblige everyone to look at me when I entered. I went to Max Factor's and consulted with Fredricks the hair stylist for unusual coiffures. Hair styles that would establish new vogues. True designers love to design for people who appreciate and who are interested in giving them the fullest cooperation. If I was groomed to look spectacular when I made an entrance at a night club, it was because I had planned it so. My name was unknown and this was my method of attracting attention to me—for the sake of publicity and for the sake of acquiring the interest of the producers.

"I affected a long cigarette holder. I wore brilliant colors of purple and gold and red and green, which showed my red hair to advantage, and which the photographers asked to photograph in color. Some of the things I did made me laugh harder than any of the people who laughed at me. And the stories that I thought up to tell reached the columns! My first big news break was my story on 'How to Distinguish Wolves.' It was quite an innocent story, but the title was widely discussed. People were amused.

"Shortly after, Universal was receiving letters from all over the world: 'What picture is starring Maria Montez?' The exhibitors began writing in, 'Our patrons say they read so much about Maria Montez, they want to know why they don't see her in bigger parts.' The fans made the studio realize that perhaps they had a box office attraction under contract.

"Never underestimate the intelligence of the press. I have the press to thank for making me a star without years of struggle. Their publicity brought me hundreds of fan letters a month before I ever had more than a walk-on part of the screen.

"Sometimes an interviewer or reporter will ask you almost impossible questions. You may be inclined to think, 'Why should I answer?' Or he or she may be badly dressed. But remember they hold their jobs because they have brains and they know their business. They know what the fans are interested in reading about players. And with one or two exceptions, they have always been more than kind to me.

"Never go to the studio looking like a hobo. Only stars can afford to go to studios wearing old sweaters and slacks. If you want to become a star—YOU MUST ACT LIKE ONE.

"Never be haughty and never be gushing. Be polite and cordial and charming to the studio executive always. And be sweet and kind to the people at the studios. Be sure to cooperate to your utmost with the publicity department.

"Try always to be alive and new and interesting. Make yourself an interesting personality. Remember every time

In wartime as in peace

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luxuriously soft – dependably strong!

In your own interest, remember—there is *only one Kleenex** and no other tissue can give you the exclusive Kleenex advantages!

Because *only Kleenex* has the patented process which gives Kleenex its special softness . . . preserves the full strength you've come to depend on. And no other tissue gives you the one and only Serv-a-Tissue Box that *saves* as it serves up *just one* double tissue at a time.

That's why it's to your interest not to confuse Kleenex Tissues with any other brand. No other tissue is "just like Kleenex".

In these days of shortages

—we can't promise you all the Kleenex you want, at all times. But we do promise you this: *consistent with government regulations*, we'll keep your Kleenex the finest quality tissue that can be made!

There is only one KLEENEX*

*Trade Mark Reg. U. S. Pat. Off.

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SELF-CONSCIOUS!
BEFORE Diane Parker of N. Y. began her Powers Course. "I felt dull, listless —I was *so* underweight" Diane's "Photo-Revise" helped her achieve new loveliness.

Now . . .
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Diane Parker's personalized Photo-Revise showed her a new hair arrangement, little make-up tricks that gave her real glamour!

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new loveliness, new confidence in your charm!

If *you* think good looks, a stunning figure, a *new personality* are out of your reach, discover the thrilling benefits of Powers training. Now *right at home* realize your own loveliest possibilities! Simple daily assignments in figure control, make-up and grooming make the entire course fascinating. The cost? So little you're amazed!

Diane's alluring new "model" figure. "In the first 4 weeks I gained 12 lbs.—and in the right places, too!"

Real "POWERS GIRL" training—right at home . . .

Your Figure—How to streamline it. *Your Face*—Photo-Revise, drawn by an expert over your own picture, shows you make-up secrets to bring out *your* beauty highlights. *Your Style*—Shows you how to be "best-dressed" yet save dollars! *Your Grooming*—Complete, time-saving beauty schedule. *Your Voice*—Exercises to make your speech more attractive. *You*—Mr. Powers' formula for charm and magnetism

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Dear Mr. Powers: Yes, I'm really interested. Please send me details of your Home Course.

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you enter the studio, every time you enter the commissary for lunch, you are on the stage. Eyes are watching you. You must give a performance that will be pleasing. An actress cannot afford to 'let down.'

"Now, when you first come to Hollywood: If you have a contract the salary will not be large. You must not try to live above your income. Everyone in picture business knows just how much everyone makes. If you live in excess of your salary everyone will know and they will think you a fool.

"I'm ambitious, yes! I don't believe that anyone can be a success unless he or she is ambitious. A good secretary does her best so she can make more money. A successful musician knows that his application is rewarded by larger concert fees. And in Hollywood it is no different. The surest way to success is hard work.

"An actress must continually study. Everyone can learn not only how to act, but how to walk and talk correctly. If you're not rich, you can still improve yourself. Study your face, see that your wardrobe is chic if simple. Naturally beauty is a great asset, but popularity is the main attraction a girl can possess.

"Going out to night clubs to be seen was hard work for me. But it made my name known. One night my astrologer, Carroll B. Righter, told me to go to Ciro's, and 'make an entrance in your most stunning gown.'

"Two producers saw me that night. The next morning 20th Century-Fox telephoned Universal asking to borrow me. That of course made my studio immediately realize that I was valuable.

"I was loaned to Fox for a Technicolor picture, 'That Night In Rio.' Fox tested me for 'Blood And Sand.' My tests in Technicolor were good. And I was heartbroken that I did not get the rôle, which was given to Rita Hayworth. She, of course, had an established name.

"Nevertheless, when I returned to Universal, they had seen my tests. They decided to feature me in 'South of Tahiti.' This picture was the turning point in my campaign. It clicked. From then on Universal began budgeting my pictures for the expensive Technicolor productions.

"Remember, from a pat on the shoulder to a kick in the pants is a very short distance. You have to be careful. Having worked hard for success a girl should not let it go to her head. Conceit can be costly in show business. It can even be fatal. I know the right kind of publicity is half the battle to stardom.

"There are some players in Hollywood who refuse to do 'cheesecake' pictures. Cheesecake is the slang expression for abbreviated costumes such as bathing suits. And the most popular actresses in Hollywood have not been above posing for such publicity.

"When you go on the set to make a picture, always acquaint yourself with the crew. Make them your friends. They are experts, and not only know how to light and photograph you, but can do so much to make working pleasant.

"Some girls have talent. Some have legs. Girls must capitalize on them, as they do their brains. If you have legs,

Debutante . . . 1944 style . . . she stays sweeter with NEET

Stay Sweet . . . Get NEET!

NEW NEET Cream Deodorant is *answering the call to arms* . . . the arms of thousands of war-active women who need *more than ever* the effective protection to daintiness that only a fine deodorant such as Neet can assure.

New Neet Cream Deodorant quickly stops perspiration and underarm odor from one to three days. This fluffy, stainless, greaseless cosmetic-type of cream applies easily and vanishes almost instantly. Makes arms dry and odor-free. Will not irritate normal skin or injure clothing.

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Just to get acquainted we will send you smart, new 10K yellow gold engagement ring or wedding ring. Romance design engagement ring set with flashing, Rose cut diamond solitaire in sentimental, sweetheart mounting. Wedding ring is deeply embossed, 10K yellow gold, set with 3 genuine chip Diamonds. Either ring only $5.95 or both for $9.95 plus postage and tax. SEND NO MONEY with order, just name and ring size. Pay on arrival, then wear rings 10 days on money-back guarantee. Rush order now!
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● Now, at home, you can quickly and easily tint telltale streaks of gray to natural-appearing shades—from lightest blonde to darkest black. Brownatone and a small brush does it—or your money back. Used for 30 years by thousands of women (men, too)—Brownatone is guaranteed harmless. No skin test needed, active coloring agent is purely vegetable. Cannot affect waving of hair. Lasting—does not wash out. Just brush or comb it in. One application imparts desired color. Simply retouch as new gray appears. Easy to prove by tinting a test lock of your hair. 60c and $1.65 (5 times as much) at drug or toilet counters on a money-back guarantee. Get BROWNATONE today

then let them be seen in your pictures. Betty Grable did, and she's box office star of the year.

"When you go to the theater, remember the exhibitors are your bosses. Always treat them with the same courtesy you would extend to your employer. When you go to teas and parties, treat each guest with the same cordiality that you would extend to your mother's best friend. Never, never, can you afford to be snooty or self-important!

"Never, under any circumstances, date your bosses. Your chances to reach stardom will be slim if you do. Think in terms of stardom and big business. Your bosses will think of you likewise. Your own actions both determine and stamp your personal value. No man is going to invest a million dollars on a pretty face alone when he produces a picture. Pictures are business. And no producer will risk his own reputation and position in big business by starring a girl as a personal whim. Producers are only interested in their products, as a banker is interested in his loans. They must pay big dividends and returns. If you are box office, that is all that is important. When a producer knows that you are interested in the earnings of your pictures, that you can intelligently sit down and talk to him about the 'take' at the box office, and the profits of this picture over the last, and what will be best for the future—he will be interested in you as a business asset.

"Don't be envious of other stars or girls on the lot. After all you can't play all of the parts. But—YOU CAN BE AN INDIVIDUALIST! Try to be so complete an individualist that no one else can take your place.

"Always answer your fan mail. Even when you are just a beginner and only receive one letter. Whenever you see something nice written about you, it is only common courtesy to send a thank-you note.

"Make it a point to go to the studio and visit the departments at least once a week. If you admire someone, speak of him favorably. Then when a jealous or envious person says something uncomplimentary about you behind your back, you will have dozens of friends who will defend you with, 'But she said such nice things about you. You must be mistaken.' You will not be insincere in these matters. For you are sincere about your career and everything that helps that career. You must be a good trouper.

"You cannot choose your pictures unless your contract so stipulates. So take the rôles that come, and try by intelligence and effort to suggest better ones more suited to you. My studio has lined up more pictures for me than I can make in the next four years. 'The Empress Elizabeth' is a tremendous compliment. Naturally I was very flattered when it was announced for me. But I do not consider that I am yet ready for that rôle. I told Universal: "I want you to wait until I can speak flawless English.'

"The studio has given me a wonderful English coach. When I am not making a picture we work five hours a day studying English.

"I know if I work hard enough and

"Guess My Age!"

New Kind of Face Powder Makes Her Look Years Younger!

ONCE this lovely girl looked quite a bit older. Some people thought she was approaching middle age.

For she was the innocent victim of an *unflattering* face powder! It showed up every tiny line in her face—accented every little skin fault—even seemed to exaggerate the size of her pores.

But look at her now! Can you guess her age? Would you say she is 20-30-35?

At last she has found a face powder that *flatters* her skin—makes it look younger, more enchanting!

Why Lady Esther Face Powder Is So Flattering

Lady Esther Face Powder is *extra* flattering because it's *made* differently. It isn't just mixed, just sifted, in the usual way. It's *blown* by Twin Hurricanes—blended with the speed and power of hurricanes—to look clearer, smoother and more flattering on your skin!

Because of this patented, exclusive method of hurricane blending, the texture of Lady Esther Face Powder is much smoother and finer than ordinary powder. The first touch of your puff spreads a delicate film of beauty on your skin, hiding little lines, little blemishes. And Lady Esther Face Powder clings longer, too—clings *four long hours!*

But the most exciting difference is in the *shades*. Lady Esther shades have a subtle new quality—because the color is blown in by hurricanes. Many women say that the Lady Esther shades are so fresh and alive that ordinary powder shades seem dull and drab by comparison.

Try Lady Esther Face Powder! See for yourself, in your own mirror, how much smoother and younger it makes your skin look. Get the small-size box and try it *today!*

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Here's why your very first Halo Shampoo will leave your hair aglow with natural luster!

1. Halo reveals the true natural beauty of your hair the very first time you use it . . . leaves it shimmering with glorious dancing highlights.

2. Even finest soaps leave dingy soap-film on hair. But Halo contains no soap . . . made with a new type patented ingredient it cannot leave soap-film!

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4. Makes oceans of rich, fragrant lather, in hardest water. Leaves hair sweet, naturally radiant!

5. Carries away unsightly loose dandruff like magic!

6. Lets hair dry soft and manageable, easy to curl! Get Halo Shampoo today . . . in 10¢ or larger sizes.

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intelligently enough, I'll make good. I know that I must overcome my accent. I want to win that Academy Award some day. Perhaps a long time away, but someday I will either win it, or be a close contender.

"Too, I have plans to do a play with my husband, Jean Pierre Aumont. We want to play in Paris, his home. After the war—we hope! I promised Jean Pierre I would study French while he is at war, and I have promised him I would speak it without an accent when he returns.

"You have to have consummate ambition to become an actress, if you want stardom. You cannot waste one single hour of the day. I plan it hour by hour. So many hours for my career. So many hours for my personal life. If I read a classic, it is for my career, because it broadens my dramatic scope. If I stand and watch people, it is also for my career. An actress must know human reactions to her fingertips.

"You must rule your career. Don't let the career rule you. Never become romantically entangled with people for your career. Rule your career with business judgment.

"You must cultivate personal friends as well as business acquaintances. One cannot live alone in this world. And success can be most futile if achieving it has been at the price of friendly human contacts. Always consider other people, and you will find they will go out of their way to consider you.

"Mistakes? Yes, I have made many. Most of them because I momentarily lost sight of the eventual distinction. I think most of us are that way. We lose sight of what we are trying to do and let the irritation of the moment overcome our better judgment.

"I'm Latin and excitable and unpredictable where my temper is concerned. During the filming of a recent picture, I had a disagreement with the director because I felt he had spoken sharply to me. I was hurt and spoke back sharply. It was very hot on the set, which was out of doors and everyone was tired and cross. So we had an argument and I walked off the set. But no argument is ever settled by angry talk, and I have vowed to be more careful in the future. I hope that it will never happen again.

"The past year has been the best year of my life. The pictures in which I have appeared have been very successful and both the studio and the theater people have been very pleased with them. I have just finished 'Gypsy Wildcat' and will soon start 'Flame of Stamboul.'

"My personal life has been wonderfully happy. While both in New York for our studios, Jean Pierre and I met very casually. We fe'l in love and last summer we were married. He is overseas fighting for the Free French. My happiest life will be when he returns to Hollywood and we resume our personal life together.

"If you fully believe you have talent and photographic beauty; if you know in your heart that you can be a successful actress, then make a definite plan of operation for movie stardom. If you will use your head, and work hard, you can hit the Hollywood jack-pot."

Jive Baby

Continued from page 21

to send a photographer right over immediately to take a picture of Hollywood's first real jive baby. The studios —Betty works at Twentieth Century-Fox and Harry works at Metro-Goldwyn-Mayer — were more considerate. They waited two hours. The baby of the country's number one red-hot band leader and the country's number one Pin-Up Girl, was news, front page news.

Betty said "No" and Harry said "No." Definitely. "But all the other movie queens who have babies let us come down to the hospital and take pictures right away," complained the lens boys. "It will be wonderful publicity tie-ups for your 'Bathing Beauty,' Harry, and for Betty's 'Pin-Up Girl,'" the publicity boys intimated, none too subtly.

But Betty and Harry were adamant. "It isn't fair to expose a poor little helpless baby to flash bulbs and germs," said Betty—not that she meant to imply that photographers and press agents were a germy lot. "And it isn't fair to the sick people in the hospital to clutter up the corridors with cameras, tripods and reporters. Wait until the baby gets older," she added, "and we're at home." There was a lot of grousing, of course, but all the boys admitted that the Jameses were nice, decent, thoughtful people.

When I saw Betty at her home, six weeks after her baby was born, she looked as beautiful, and shall we say—er—sexy, or shall we just say eye-filling, as ever. She insisted that she had put on weight, what with all that relaxing, and regular hours and meals for a change. "What a relief not to have to be at a studio at six in the morning," she sighed contentedly, "and dance my legs off until six at night." But if there was an added ounce I couldn't detect it. She wore a colorful blouse, a black skirt, and her hair down over her shoulders, and tied back with a ribbon—the way Harry likes it. None of that upsweep stuff for Harry. I asked her when she expected to return to the studio to make another picture (I noticed the studio's press agent's ears perked up at that) but Betty was noncommittal. "My husband, baby and home mean so much more to me than my career," she said. "I've worked hard ever since I was a kid of seven. But I never was a career girl at heart. I've always wanted a home and children. I've always longed for what I have now."

Our conversation was cut short by the re-appearance of Miss Vicky, whose pretty little dress-up dress had been removed by her nurse, and who was now stripped down to her diapers. She whimpered a little at first, as who wouldn't at such an indignity, but Harry quickly grabbed her favorite toy off the shelf—a little lamb, which when properly wound, plays lovely tinkly music. "Look at the way she listens," said Harry proudly. "She loves music. But then any child of Betty's and mine would just have to love music." Of course right at present little Vicky only associates her father with the Swiss music box type of

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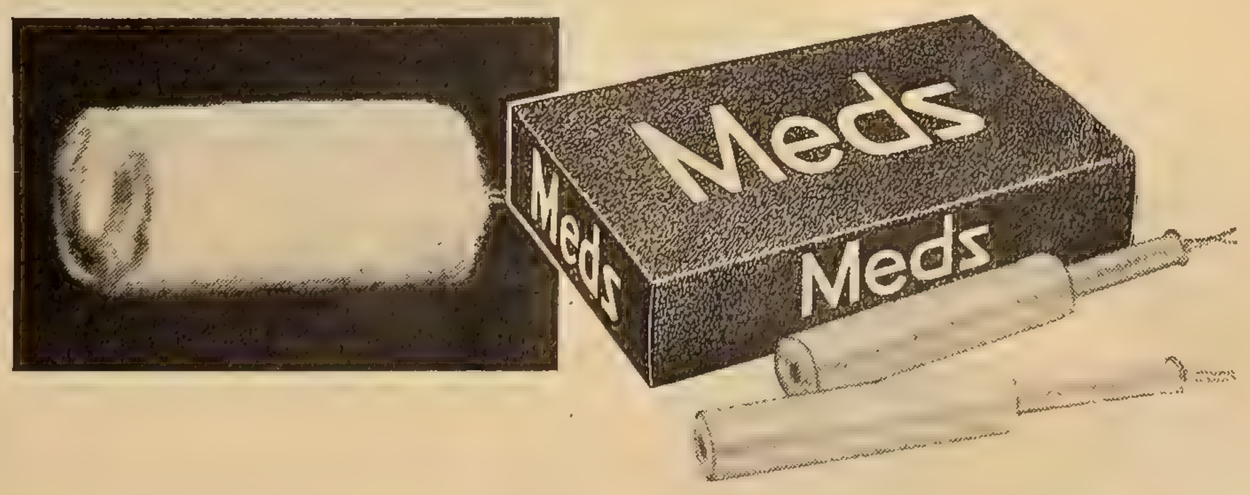

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music. Wait until she hears her old man play "Two O'Clock Jump" on his trumpet. Being a natural born Jive Baby that will surely send her.

Blonde, blue-eyed Victoria Elizabeth James was named both by her mother and her father. Betty wanted to name her Victoria because that was the name of the character she was playing in "Springtime in the Rockies"—the picture she made with Harry at Twentieth Century-Fox. With all her being a modern girl, and a Pin-Up Girl, Betty is a rank sentimentalist. She remembers every second of her first meeting with Harry, she remembers every detail of their first date, of his first phone call, and she keeps all his letters tucked away carefully in a dresser drawer. Betty would have made a wonderful Brontë heroine. Harry wanted to call the baby Elizabeth, after Betty, as he thinks that's a name that's hard to beat. So they compromised on Victoria Elizabeth. But after one look at that cute baby you'd know she would just have to be called Vicky. Harry's pet name for her is "keed."

Do the Jameses plan for a bigger family? Their house in a Beverly Hills canyon is homey and familyish and surprisingly small for a movie couple. There are only two bedrooms upstairs, the big master bedroom, and across the hall Vicky's nursery. The nurse sleeps in the alcove off the nursery. "This wall," said Harry, pointing to the wall in the alcove, "can be knocked out easily, and a room built here for our son. And still another room can be added to that, extending over the garage."

"And the fourth child?" I asked.

"Well," said Harry with a grin, "I guess we'll have to move."

Except for the bassinet, an antique which Betty had made into a beautiful thing of white pleated tulle and blue and white and pink quilted satin, and the white high chair, a present from Alice Faye, Harry bought everything for the nursery himself. Across one side of it is a shelf which he has filled with dolls, teddy bears, rabbits, lambs and pandas. The chest of drawers is painted white, and on top of it is a copy of "Now I lay me down to sleep." The table has an old-fashioned lamp on it, with red roses and green leaves painted on its white glass shade. The two chairs in the room—they're covered in blue material that easily blends with the pigeon-egg blue of the walls and the darker blue linoleum on the floor—are big and soft and comfortable. In fact, it's much more a man's idea of a nursery than a woman's. Their entire home (they bought it from Bert Lahr) is done for the most part in Early American, and is decidedly a man's home. Very different indeed from Betty's former house in Stone Canyon where everything was terribly feminine—fluffy ruffles, fluted bows, and Victorian at its most uncomfortable.

"Betty and I hope to arrange our picture schedules so that we will be working at the same time," said Harry. "Betty would like to do only two a year, and not rush from one to another the way she has had to do the past few years. I could still do my broadcasts, of course, without having to leave town. We've both been knocking our brains out since

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we were kids, and now that we have Vicky we want to enjoy home life for a change — be like other young married people."

"Harry," called Betty excitedly from the bathroom, where they had taken Vicky to get a picture of her in her scales, "Vicky's crawling! All by herself, she's crawling. Oh, the cute thing!"

Well, after that the Jameses—one of them is just as bad as the other—were much too excited to make sense. Just to prove it wasn't an accident and she had planned it that way Vicky crawled again. Her parents swooned with admiration. Heaven help us the day Vicky suddenly says, "Daddy."

Harry has been on the air steadily for two and a half years, playing six broadcasts a week. Besides that he has played one-night stands all over the country, and has filled lengthy engagements at theaters, hotels and dance halls from New York to Santa Monica. He really came into his own when his band of twenty-six men played the Paramount in New York in April a year ago. By 8 A.M. of his opening day there the crowd of jitterbugs in front of the theater had reached 7,500, and in the wild push toward the box office, the kids smashed a plate glass window and a policeman's rib. "Benny Goodman was never like this," the cop was heard to mutter as they carted him off to the hospital. When Harry tootled his famous "Two O'Clock Jump" on his trumpet the jive-mad kids danced in the aisles—or else tried to get up on the stage and grab his tie. The idol of the jitterbugs used to lose seven and eight ties a week.

Betty also reached her peak last year when such pictures as her "Coney Island" and her "Sweet Rosie O'Grady" broke all-time box office records, and when her tremendous fan mail from men in service requesting autographed photographs (bathing suits preferred) topped that of all other Hollywood personalities. Betty has come up the hard way, and deserves her success. She, too, had played one-night stands as soloist with orchestras, and had danced in night clubs and theaters all the way from Hollywood Boulevard to Broadway and back again. She had never played circuses (when Harry was a kid, before he started trumpeting, he was the Human Eel, a contortionist, in a circus) but the rest of her experiences could stack up pretty well with those of her husband.

When Harry thought he was going into the Army a month or so ago he disbanded his band and thought he'd spend his few remaining weeks as a civilian with Betty and the baby. Then he was reclassified as 4-F. Hastily he was reminded by his agent that his band had to fulfill an early summer engagement at the Hotel Astor in New York, a hangover from last year's contract. So Harry has re-assembled his famous band, with new members filling in for the boys who are now in uniform, and very shortly leaves for New York—none too happy. The plans are for Betty and the baby to remain in Hollywood until he can finish his engagement. But don't let it surprise you too much if Betty and the baby take a train for the East. It's love, love, love.

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Memo to Richard Arlen

Continued from page 32

cle for SCREENLAND titled "What Stars Are Falling And Why." I took the premise that the stars who fail on the screen fail, first, as human beings. I believe it.

You have never had quite the spectacular success of such stars as Clark Gable, Gary Cooper, Jimmy Cagney and some of the others but you have kept, consistently, a place in the heart of Hollywood which is warm, sincere, and second to none. In addition, you have a fan following that would, I think, surprise some of the more publicized glamor boys.

You didn't win, or keep, this following in the usual ways. You haven't given an interview, you told me, in upwards of ten years, nor had a photographic sitting. (I don't say that was smart of you, Dick, but it is characteristic.) You were under contract to Paramount Studios for more than 15 years and have made more pictures than you can easily remember. But with the exception of "Wings," which made you famous, "The Virginian" and "Four Feathers," your favorites, most of your pictures have been Westerns and "B's." You play the kind of parts in the kind of films about which fathers write, "So grateful we can take Johnny or Bill to see your pictures." You are the kind of a star to whom your fans, mostly men and boys, write personal, folksy letters.

On the other hand, and quite recently, you signed a term contract with Republic Pictures. When I saw you in your first picture under the Republic banner, "The Lady And The Monster," adapted to the screen from that grim novel, "Donovan's Brain," I realized what range you have, Dick. Sensitivity, sophistication as well as the stalwart simplicity your boy fans love. Now, in "Storm Over Lisbon," you are again, as the adventurous foreign correspondent, proving your versatility.

Even so, it is not your ability as an actor nor even the staggering sum total of pictures you have made, which proves your unflagging industry, that keeps your fans—and Hollywood—loyal to you. It's you, Dick. It's because you are the salt of the (Hollywood) earth, the backbone of an industry often troubled, and occasionally shamed by some of its less stable members. It's because you have so many interests—flying, sailing, ranching, travel, old houses, golf, any number of things. It's because you have, apart from acting, so many dimensions; have done so many things.

At college, you were prominent in athletics, playing varsity football and baseball, making many swimming records. During World War I—you were 17 at the time—you slipped across the border into Canada and joined the Royal Canadian Flying Corps, receiving your wings and a commission as Second Lieutenant shortly before the Armistice was signed. You went to England, saw action.

A year ago, you enlisted again, again in the Air Corps. You passed all your qualification tests, were all set to go, then

began to have grave trouble with your eyes. Which, of course, disqualified you.

In addition to your screen work you were, until recently, half owner of the Arlen-Frobert Flying Service at Metropolitan Airport, in Van Nuys, California. You started the thing to help a friend and as a training school for civilian fliers. You had a Civil Aeronautics contract, took boys out of universities and gave them primary instruction. You began with four planes and ended with twenty-four. Jimmy Stewart learned to fly with you, also Andy Devine. Your outfit was, also, the first air-freight service in California. Your planes carried cement, burros, mules. Then the Army took over your field.

When you talk about your boat, you seem as far away from Hollywood studios as the salt sea from greasepaint: "My racing boat, The Ricky, has very trim-cut sails," you told me. "She sails, you know. She's like a knife in the water. Very temperamental, though. If I speak of her as though I were discussing a beautiful woman, it's because she *is* like a beautiful woman—has to be catered to morning, noon and night. Which I do. I spend every spare moment I have with her. She is the only rival," you laughed, "of the woman I love."

On your return home from England, after World War I, you became a newspaper reporter, served as sports writer on a Duluth paper and, after a short spell as a swimming instructor in St. Paul, Minnesota, set out to win your fortune in the Texas oil fields. When the "fortune" amounted to $200, you signed to go to South America for an oil company. On the way, you "stopped off" in Hollywood. That was, I repeat, in 1920.

Perhaps it's because you never intended to be an actor that you seem so little like the popular idea of one now. You told me, "Back in St. Paul, my home town, we thought actors were strange people who wore spats. I'd no thought of the stage or screen when I visited Hollywood. But when my prospective job in South America blew up, I was fresh out of cabbages and as there were no industries worth speaking of in Southern California at that time, I got myself a job as messenger boy for a film laboratory. One day, coming out of the Paramount gate, I hit a truck and broke my hip. Virginia Van Upp, the writer, then in the casting department, saw the accident and took me to the studio hospital. When I was well, Miss Van Upp continued to take an interest in my welfare, kept me busy doing bits in pictures, mostly courtroom scenes and such, and I began to get interested."

You have maintained that interest, Richard, but with it you have also maintained a perspective and a sense of humor. You've never been temperamental.

If you have any major reaction to your screen career, it's one of gratitude. You said, "Looking back, I have no regrets. None. I would like to get out of 'action' pictures, which is why I quit Paramount and the Pine-Thomas organization. I want to do pictures that keep moving, but I'd like to strike a happier medium. I'd also like to do a stage play in New York. But by and large, I've

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Lovely Dana Jenney

had a very pleasant life in Hollywood and so far as a studio is concerned, I haven't one unpleasant memory. In addition, as a result of being a movie actor, I've met some of the most charming people in the world and have been the recipient of innumerable nice courtesies."

This may be true but I have an idea, Richard, that you have been given the "nice courtesies" not only because you are Richard Arlen, movie star, but also because you are Richard Arlen, period Travelling the Sante Fé a few months ago, my Pullman porter talked to me about celebrities he had serviced. He said, "There's a kind of grapevine among us porters, stewards, waiters and so on. It goes all over the world. The word gets around. It's got around that that Mistah Arlen, he's a mighty pleasant person to travel with."

I think the answer is that when you leave the studio, Dick, you leave the studio. You never try to create an offstage "personality." When I remarked that you are singularly lacking in the ego which italicizes many actors, you said "My ego has not been inflated because I am not the kind of a person people bother to flatter." Well, maybe. Mind you, Dick, I'm not saying your lack of ego is smart. With a little more of it you might, who knows, be making those super-duper "A" productions. With a little more of it, on the other hand, that Pullman porter might not have spoken of you as he did.

It may sound a little sticky to say you are the kind of a man who likes the "simple" things but, so help me, Richard, I can't think of a truer thing to say about you, or a better way of saying it.

Your folks, good, sturdy middle-class Americans, probably made you what you are today. You were born in Charlottesville, Virginia, but moved to St. Paul, Minnesota, when you were very small. Your real name is Mattemore. Your father, James Mattemore, was a grain broker; a lawyer and, finally, a Judge. He died in 1941. You went to grade school in St. Paul, to Central High and to St. Thomas College. You still think of St. Paul as "home." "No one," you said, "could have pleasanter momories of his home town than I have."

You told me, "I always go home four times a year. Mainly to see my mother, now 85 and active as a teen-ager. I love to go home. For no matter what has gone wrong, or how depressed I may have been feeling, everything is all right again when I get there. My life takes up just where I left it. Nothing basic is changed. Nor am I. I see all the folks. all my old school friends."

A home is very important to you, Dick. After you and Jobyna Ralston separated, you felt lost and lonely, wanted a home again and tried to create one for yourself. That is when you bought your 16-acre ranch in Northridge, in the San Fernando Valley.

"It was beautiful," you told me, "nothing chi-chi but everything lovely. I had Aileen, a great big old colored woman to 'do' for me and I fussed over the details, the doilies and the flowers, myself. But the house was never alive. I couldn't make it come alive, not alone. That's why I want to marry again, and

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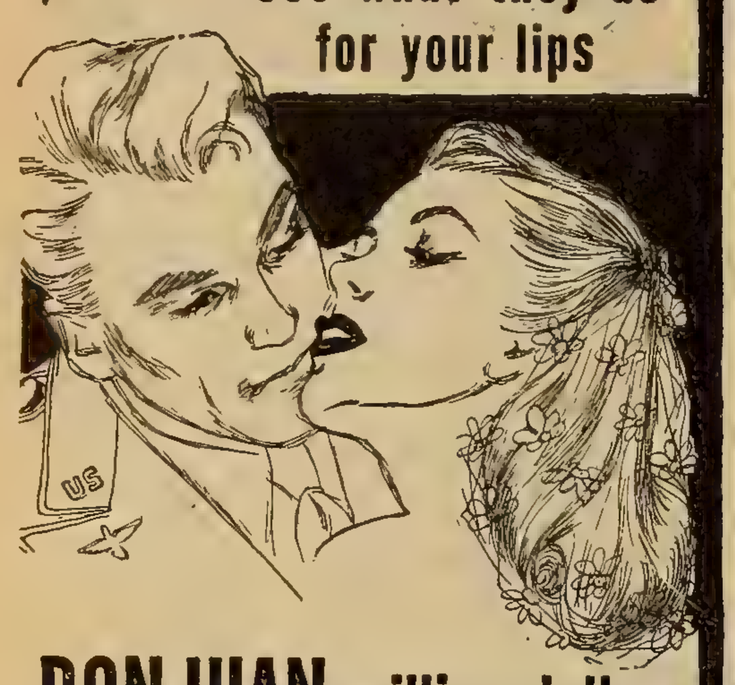

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shall. I *have* to. It is impossible for any normal man to be alone. I will never be happy until I am anchored again. And there is a girl. A lovely girl, my good friend, of whom I cannot say, or think more now—not being free to do so."

Love is important to you, too, Richard. Like so many outdoor men, "men's" men, practical men, you are a romanticist. You said, "The old quotation, 'Love is of man's life a thing apart,' is a fallacy, isn't so. Even an unsuccessful love affair is better than none at all; it leaves memories of the days when romance was in bloom." You said, "It's important to be sure of love, of its texture and quality and lasting power." You said, "If you are cheap in your affections, you are cheap in everything."

You adore your son, Dick, you told me so. You would rather talk about your fishing trips with him than about the pictures you make. You are proud of him. You are grateful to Jobyna for the swell job she does with him.

"I never knew a movie star would be like THAT!" my North Shore neighbors said. But there are some "like that," quite a few: Clark Gable, Gary Cooper, Jimmy Cagney come to mind—and you, Dick.

Ann Sheridan X-Rayed!

Continued from page 29

ended. Ann went to the Front Office. She wanted to get there before the dramatic coach did.

Mel Shauer was then one of the top three executives of Paramount. Ann went in and talked to him. She put on the most convincing act since she had been in Hollywood. In one way it was an act because she used tears and let her voice tremble, but in another way it was completely honest, because she DID mean what she was saying: that she would work hard, that she would make good, and that some day he would be proud of her.

A beautiful girl in tears? The combination has long been dynamite. Ann's option was taken up. But to this day Ann doesn't know whether or not Mel believed her. She thinks it may well be that he wasn't in the least taken in by her dramatics, but he probably figured if she was that good an actress, she should stay with Paramount!

Skipping over Eddie Norris and George Brent, who might have caused tears at one time or another for Ann, she remembers her most recent disappointment. Things had been sailing pretty smoothly, professionally, for Sheridan since she went to Warner Bros. But, in spite of being their No. 1 glamor girl, she was due for a disappointment. To quote Annie: "It was a whopper!"

You see, although Ann Sheridan is known everywhere, and there is no one who is not conscious of Ann Sheridan—movie star, she has never had a truly great rôle. If you think carefully, you will realize that—with the sole exception of her part in "King's Row"—she has become a star *in spite* of the pictures she has appeared in. Because, although the

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pictures have all been of good caliber, she has never had a starring rôle. Not in the sense that a smash picture has been built completely around her.

For years Joan Crawford has had every rôle tailor-made to her personality. Greer Garson has a picture built around her every mood in "Madame Curie." The plot weaves exclusively around Betty Grable in her every picture.

Now Ann is not Crawford, nor Garson, nor Grable. They have their special fields, and she has hers. But once in a life time, a rôle comes along that a star knows is just for her. Once in a lifetime comes the chance to do a character that is completely identified in mind and spirit with her own way of thinking. It is almost as if the rôle had been created just for her.

Paramount's picture based on the career of Texas Guinan was that chance for Annie. Buddy De Sylva realized it so keenly that he tried to borrow Annie from Warner Bros. for the part. It was a natural. Ann is from Texas. She has that same great warmth and spontaneity that Texas Guinan had. Tex was impulsive, tomboyish at heart, a great entertainer. Like Ann, she was a great lover of people, and she had a laughter-bound philosophy.

Ann read the script. She was convinced that probably never again would a rôle come along so exactly the right one for her. She went over the dialogue. The words were just as she would have spoken them. Every scene was like reading about a part of her life she must have lived before in some strange, other world. The *Texas Guinan* rôle was a star-maker. It was that rare picture that forever identifies a star with a character—like Bette Davis as *Mildred* in "Of Human Bondage," like Greer Garson as *Mrs. Miniver*, like Barbara Stanwyck as *Stella Dallas*.

But Warners had other pictures scheduled for Annie. They were not too anxious to loan out their Pin-Up Girl. In fact, loaning out their players had given them pause for thought since Olivia de Havilland played the wonder rôle of *Melanie* in "Gone With The Wind." For Olivia had not been too happy with rôles assigned her at Warners since that time.

So they decided not to loan Ann Sheridan to Paramount. Ann couldn't believe it at first. She didn't give up hope until the final "No" had officially come through. Then she grinned and cracked wise and walked off the lot.

Home, safe at home, she let down. All alone with her dreams of *Texas Guinan*, she cried. But no one knew this.

Her next picture for Warners was "Shine On, Harvest Moon." All through it, she laughed and kidded with the people on the set. Some might have noticed that perhaps she walked a little straighter, and some might have felt that she was clowning just a little too much.

The day she heard that Betty Hutton was to play the coveted rôle, silently she wished Betty luck. Inside, she was dying by inches. No one suspected. She held her head high and laughter brushed her lips. No one knew but Ann Sheridan.

Life recompenses us for the things we miss. If Annie had started work on the *Texas Guinan* picture, she wouldn't have flown East to see her Pin-Up Man No. 1, Steve Hannagan.

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When Ann came back to the West Coast, Steve followed her. And yet, up to now, it isn't the sultry romance one would suppose. Every candid camera catches them laughing. They are having a wonderful time.

Yes, she carries the magic of laughter even into twosomes. She was particularly high-hearted this day as we lunched together at the Hollywood Brown Derby. She looked, in fact, like a woman in love—radiant and beautiful. I asked her about Steve—if it was a romance.

"We're friends," she parried.

I gave her the skeptical eye. "Well, just don't go get married on me by the time this is in print!" I said.

"I make no promises about Steve Hannagan!" countered Annie with a mischievous smile.

Jerry Asher, Warners ace publicity expert, chimed in with: "Yep! There's nothing to prevent a man from proposing and a girl from accepting two weeks from now!"

Ann's flip answer to my probing about Steve is typical of her goodnatured approach to life. That's why the Hollywood Women's Press Club voted her the most cooperative woman star in Hollywood and gave her the traditional silver apple. "You can call me 'Apple Annie' now," grins Sheridan.

It's not only the press who are all for Ann. Laughter has paid big dividends for the little beauty contest winner from Texas. There are only good words for Annie in Hollywood. From the people she works with on the set. From the girl who waits on her at the commissary. From Benny, the waiter at the Brown Derby. They're paying her back for the laughter that's in her heart.

They talk about her, yes. They go corny and say she has a heart of gold as big as a house. They say she's completely natural and in no way a phony, the compliment *deluxe* in Hollywood. They say she not only has a happy disposition but that she has a wonderful, morale-building, undefeatable outlook on life. They say she thinks with broad vision and a lack of pettiness, like a man. She acts like a man, too, glamor build-up to the contrary, for her manner has an honest directness unadorned by coquetry.

Jerome Kern, composer turned writer-director, put it perfectly when he said of her: *"She's the only lady I've ever known who was a perfect gentleman."*

And a gentleman doesn't cry. At least, not out loud. If he breaks his heart, he carries his torch deep inside, not in both hands. If he loses something he desperately wants, he locks his disappointment in his secret heart. If life gives him a rough deal, he doesn't walk out with tears in his eyes. He exits—laughing. Like "Apple Annie."

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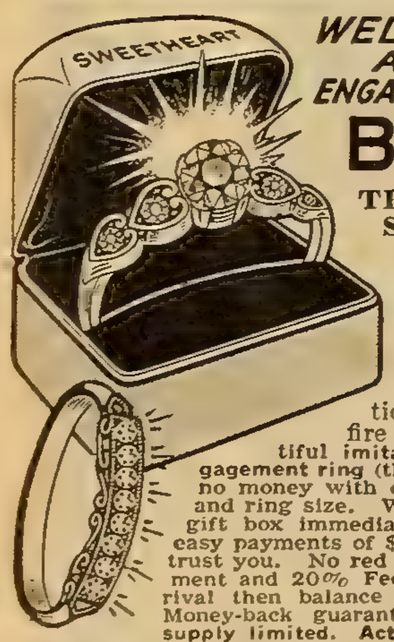

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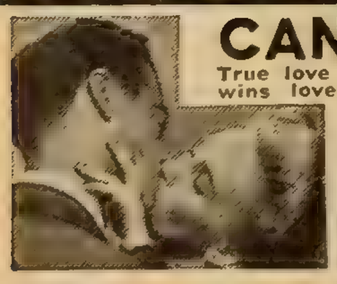

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Leo's 20-Year Cavalcade of Stars

Continued from page 39

gone on for years and years, for the glory and wealth of M-G-M, but in the frantic days following the advent of sound in 1929 John Gilbert was declared through.

The first 100 per cent talking picture made at M-G-M was "The Trial of Mary Dugan," starring Norma Shearer. From then on sound was here to stay in Culver City. A most amusing experiment with sound had been made at M-G-M in 1925. Charles Ray starred in a little number called "The Fire Brigade," and Producer Hunt Stromberg hit upon a novel idea for the preview. When the fire department dashed on the screen he would have someone back stage sound off a real fire siren. The preview was held in a crowded theater in Glendale—but when the prop man opened up the siren the theater emptied in five seconds!

Having brought his company safely through sound, and the depression of 1931 and 1932, Mr. Mayer continued to build up his star roster. Although she had created quite a stir in Howard Hughes' "Hell's Angels," a year after the picture was released Jean Harlow was unable to find a job in Hollywood. Following her press agent's advice she went on a personal appearance tour. Mr. Mayer caught her act at a downtown Los Angeles theater, where she shared billing with Gilda Gray, the shimmy dancer, and noticed that Jean had the audience with her every second she was on the stage. "But she can't act worth a dime," insisted several of the studio executives. But Mr. Mayer informed them he was signing her strictly on personality. As everyone knows, Jean went over like a house afire. "Red-Headed Woman" established her as a top ranking star on the lot. She died in 1937, while working in "Saratoga" with Clark Gable. It was in "Saratoga" that Walter Pidgeon made his first big hit as "the other man." Pidgeon didn't become the sympathetic hero until 1941, when he was teamed for the first time with Greer Garson in "Blossoms in the Dust." Since then he has been Miss Garson's *Mr. Miniver*, *Pierre Curie*, and is now teamed with her in "Mrs. Parkington," as *Mr. Parkington* of course.

The most famous and lucrative team of all times at M-G-M was that of their two top singing stars, Jeanette MacDonald and Nelson Eddy. After an exciting concert tour in Europe in 1934 Jeanette was signed on a long term M-G-M contract. Her first big success on her Metro contract was a re-make of the famous "Merry Widow" with Maurice Chevalier playing the Prince. One day she was visited in her dressing room by an assortment of directors, producers, and associate producers who asked her rather timidly if she would mind co-starring in her next musical, "Naughty Marietta," with an unknown young baritone they had under contract. Seems that Nelson Eddy had been under contract to the studio for over two years, but with the exception of a couple of bit

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parts hadn't played anything except benefits. Jeanette said it would be a pleasure—and it was. The MacDonald-Eddy musicals brought in money by the carload.

In 1937, Mr. Mayer, visiting London, saw a lovely looking red head in a play called "Old Music." Instantly recognizing her merits he sent his card backstage, requesting an interview. Greer thought it was just another salesman come to pester her, so sent his card back with, "Tell him I don't want any stockings." (How times have changed!) They got together later, however, and Greer signed with the studio that a couple of years later made her a top star and an Award winner.

It was also in London in 1937 that Mr. Mayer received a frantic phone call from a Mrs. Fritz Mandl, of Vienna, begging him for an immediate interview. Hedy Kiesler (she later changed it to Hedy Lamarr at Mr. Mayer's suggestion) had run out on her international financier husband, and his palace and his guests and his gold plates, and wanted to be a Hollywood movie star. She had appeared in several pictures and plays in Berlin and Vienna before her marriage, and liked being an actress. Mr. Mayer arranged for a test in London, but Hedy, afraid that her husband might fly across the Channel, took the next boat for America, and informed Mr. Mayer she'd take her test in Hollywood.

In 1935, Mr. Mayer invited Spencer Tracy to park his make-up box on the M-G-M lot. Spence had been a successful Broadway star, and had first come to Hollywood on a Fox contract, where he played in a number of pictures, mostly "B's." When M-G-M put him in "San Francisco," which starred Jeanette MacDonald and Clark Gable, in a minor rôle, he wasn't too pleased. But this picture, which is still revived in neighborhood theaters, put Mr. Tracy right up in the movie big time. Two years after he joined Metro he won the prized Academy Award for "Captains Courageous" and the following year, for his *Father Flanagan* in "Boys Town." When Spencer doesn't like a part he can grouse with the best of them. But at least he has a sense of humor about it. "Every single picture I have kicked about—and I kicked like a Missouri mule over 'Boys Town'—has been a success," he said recently. "And every picture I've wanted to do has been a flop. I'm beginning to believe that the studio, like mother, knows best."

An M-G-M talent scout saw a tall, gangling, slow-talking boy, fresh out of Princeton, playing the rôle of *Sergeant O'Hara* in "Yellow Jack" on Broadway, and urged him to make a screen test. Mr. Mayer spotted Jimmy Stewart in minor rôles in "Murder Man" and in "Rose-Marie," where he played Jeanette MacDonald's weakling brother. The fans discovered him in this last picture, and Jimmy was off in a blaze of glory.

It was also a talent scout who brought Spangler Arlington Brugh, a student at Pomona college, to the attention of Mr. Mayer. Two days after the boy had been tested at the studio he was given a contract, the name of Robert Taylor, and a dramatic coach. The first time that

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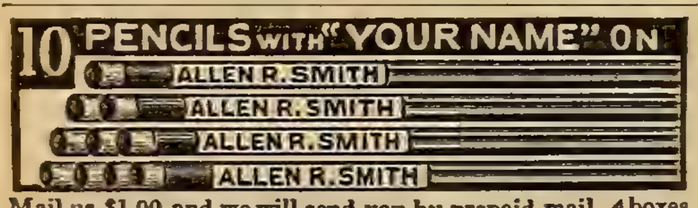

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Bob faced a camera he played in a "Crime Doesn't Pay" short. This was to give him poise and assurance, and train him for bigger parts. But the fans cut short his training. Immediately they got a gander at him in the short they deluged the studio with fan mail, demanding Robert Taylor. Bob has told a few people about his first test at the studio. "I was going at that time with a girl in Pomona. The night before my screen test we were strolling on the campus and I excitedly told her about the big thing that was happening to me next day. Instead of being impressed she burst into laughter. 'They'll never take anybody as skinny as you,' she assured me. That worried me. So when I reported at the studio the next day I was wearing two heavy sweaters and a sweat shirt under my coat. They kept me waiting in the casting office for nearly two hours on the hottest day I ever remember in Southern California. But I didn't dare take off those sweaters—not until my name was on the dotted line."

Having a goodly percentage of the screen great of the industry on his contract list, Mr. Mayer decided it was high time that he started developing and grooming youngsters for future stardom.

Enter Mickey Rooney. In 1935 Mickey found himself in the embarrassing position of being a has-been before he was even old enough to shave. He had outgrown the "Mickey McGuire" comedies and there didn't seem to be much demand for his services. Following his *Puck* in Max Reinhardt's presentation of "Midsummer Night's Dream," the M-G-M casting office gave him a small part in a picture called "Hide-Out." When Mr. Mayer saw him in this picture he gave him a contract, and used him in supporting rôles. In 1937 a nice family picture, called "A Family Affair," was previewed in Huntington Park. Mickey had a small part in the picture, but the studio people in the theater noticed that every time Mickey came on the screen the audience doubled with laughter. At a studio conference the next day it was decided that there would be more *Hardy* pictures, with Mickey played up as *Andy Hardy*.

The *Hardy Family* rapidly became one of the best money makers at the studio. Mr. Mayer, who takes a personal interest in the *Hardy* series, wisely decided that they would make a wonderful show case for the new personalities he wanted to build into future stars. Lana Turner, Judy Garland, Kathryn Grayson, Donna Reed and Esther Williams have all been *Andy Hardy's* "girl" at some time or other. In the most recent *Hardy* film, "Andy Hardy's Blonde Trouble" the cute Wilde Twins get off to a good start.

Judy Garland, born Frances Gumm, had played one-night stands with her two sisters. Her sisters married in time, but Judy, the youngest, just kept on singing every chance she got, mostly for benefits. In 1936 she attracted the attention of an M-G-M talent scout, and following a test was given a contract. After months of grooming, and going to school on the Metro lot, she was given her first movie break in a short, called "Every Sunday Afternoon." Also in this short was another ambitious young sing-

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er, Deanna Durbin. The studio went eeny, meeny, and Durbin left and Garland stayed. In 1939 she was teamed with Mickey Rooney in their first big musical, "Babes in Arms," which broke all kinds of box office records.

Julia Jean Mildred Frances Turner (she later shortened the whole thing to Lana) was sipping a soda across from the Hollywood High School when she was "discovered." She became famous immediately as a sweater girl. Director Robert Leonard gave her her first dramatic break in "Ziegfeld Girl"—and ever since luscious Lana has been going great guns.

Mr. Mayer was sitting in a doctor's office when the receptionist, a chatty soul, started telling him about one of the patients who had been coming in for treatments. "She has a lovely singing voice, but her family is so poor they can't afford to give her lessons. It's a shame to have so much talent go to waste." Mr. Mayer told the receptionist to have the girl's mother bring her to see him at the studio the next day, and if she were really so talented he would arrange for her voice lessons. When he saw the shy little kid everything was wrong with her—except her voice. He signed her on a contract, and turned her over to his craftsmen to groom. He introduced Kathryn Grayson, born Zelma Hedrick, to the public in "Andy Hardy's Private Secretary." In "Thousands Cheer" she proved that she was ready for stardom.

Van Johnson and Gene Kelly, from the New York stage, are well on their way to becoming big stars at M-G-M. As a matter of fact, Gene Kelly receives more fan mail today than anyone else on the lot. Van Johnson, after making a terrific hit with the fans in "The War Against Mrs. Hadley," was given an important part in the Irene Dunne-Spencer Tracy picture, "A Guy Named Joe." Early in production Van was in a terrible automobile accident. A more economical studio, and one with less heart, would have brought in another young actor right away and re-shot the few scenes that Van had made. But M-G-M, with the willing cooperation of Irene Dunne and Spencer Tracy, held up production for six months or more and waited for Van to recover. In his next picture, "Thirty Seconds Over Tokyo," Van shares top acting honors with Robert Walker, another young actor who is going places fast. Mr. Mayer saw a test of young Walker, a radio actor, in New York and wired the studio that he was perfect for the part of the sailor in "Bataan." Bob promptly stole the picture, and was given the plum of the year—the part of *Private Hargrove.*

Ready for stardom, too, is Esther Williams, who swam her way into pictures via the San Francisco Aquacade. The studio is terribly excited about Esther, and she will soon show the public what all the excitement's about when she appears with Red Skelton in "Bathing Beauty." And M-G-M would like to have you keep your eyes on (it won't be hard) a couple of fresh youngsters, June Allyson and Gloria De Haven, who have wowed audiences at all the sneak previews of "Two Girls and a Sailor."

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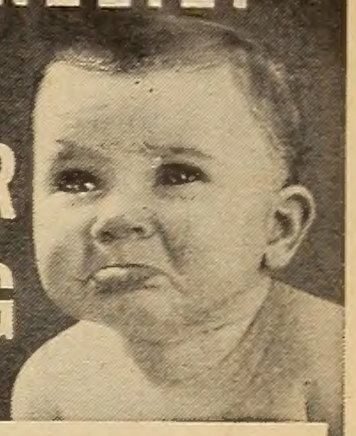

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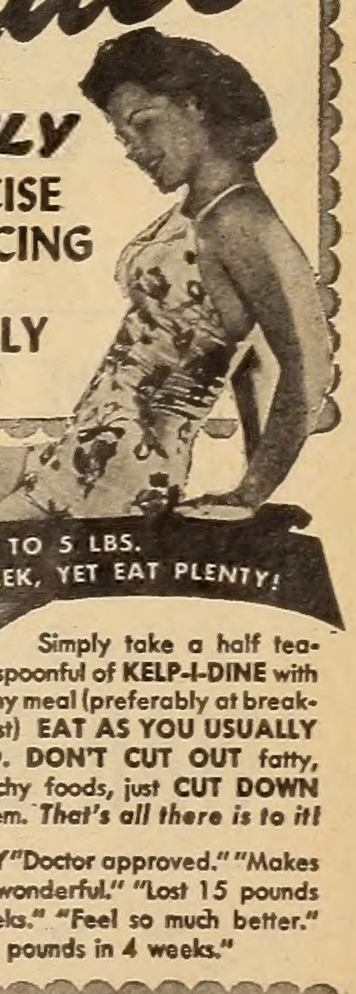

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Your Guide to Current Films

SHOW BUSINESS—*RKO-Radio*

Deluged as the market is with filmusicals on this theme, there's still room for Eddie Cantor's first production. Of course it's the same old formula, but we don't mind. This time a sister act joins up with a burlesque team and heads for Big Time. There's the usual separation with one member ending up in a San Francisco dive, and the joining of forces again for a finale at Ziegfeld Follies. It's the talent that counts, and Cantor has thrown a good portion of the spotlight to teammates, George Murphy, Constance Moore, and Joan Davis. They all make very good use of it—offering a fine array of comedy situations, dances, and such old time song favorites as "It Had To Be You."

SENSATIONS OF 1945—*United Artist Release*

This is the nearest thing to going to the circus we can think of. In fact, it's bigger than any circus you've ever seen—with such big-top performers as The Great Gustafson, the Christianis, Pallenberg Bears sandwiched in between ballet dancers, acrobats and wild animals; Big Time artists, Sophie Tucker, W. C. Fields, and others; plus bandleaders Cab Calloway and Woody Herman. There's a story, but it's probably just as well it gets interrupted as much as it does. Eleanor Powell plays a dancer who turns her bright ideas into cash when she takes over her publicity agent's office. Dennis O'Keefe, as the junior member, stands by to pick up the pieces in the final clinch.

Hot from Hollywood

Continued from page 6

STRANGER than fiction is Jennifer Jones' life. In little more than a year's time, she rose from obscurity to international fame. She won the Academy Award for her part in "Song Of Bernadette," her first picture. She separated from Robert Walker and found herself the victim of unkind gossip. Now she's been made the defendant in a $613,000 suit which, it is reported, has been filed by 20th Century-Fox, asking damages for her failure to appear on call for her services. Weston East wonders if she doesn't ever yearn to be plain Phyllis Isley again. As Mrs. Robert Walker and the mother of his two sons, life must have been much simpler. There are those who think Jennifer would be much happier if she could turn back the clock. We wonder?

WATCH for Marc Platt, former ballet dancer of "Oklahoma!" and previous to that, Marc Plattoff of the Ballet Russe. Marc is Rita Hayworth's dancing partner in "Tonight And Every Night." He does a sensational radio number by tuning in and improvising a dance to whatever happens to come on the air. Even a speech by Hitler doesn't stop him. Marc is six feet, two inches tall, red-headed and *built!* He's an American and, sorry, girls, married and a brand new papa!

OLIVIA DE HAVILLAND has fallen madly in love. His name is G. I. Joe. Ever since she came back from the Aleutians, he's all Olivia can talk about. Weston East wouldn't have believed it, if we hadn't seen it with our own eyes. Livvy burst into tears when she told of the kindness and consideration of the boys she met on that trip. Interesting, too, is Liv's report that she saw no pictures of pin-up girls. Mothers, sisters, sweethearts and such actresses as Ingrid Bergman, Irene Dunne, Joan Leslie, Bette Davis and Anne Baxter were the popular favorites.

EVERYONE who knows Martha Scott thinks her husband, Carlton Alsop, is as funny as Bob Hope. Carl is a radio executive and recently signed a producing contract with Republic Studios. His first picture was supposed to be one that starred Roy Rogers. Months went by and nothing happened. Then one morning the "Hollywood Reporter" announced that Alsop and Republic had severed their connections. Bob Cobb, owner of the Brown Derby, asked Carl what happened. "Oh, they discovered I looked too much like 'Trigger,'" he answered nonchalantly.

WHEN Jean Arthur couldn't get Joel McCrea for her co-star in "Impatient Years," she was all for giving up making the picture. That was before she saw Lee Bowman's test. Now Lee has a wonderful new contract at Columbia, is being co-starred with Jean and for the first time in ten years of movie making—he gets the girl!

WHEN Cornel Wilde was cast in "Wintertime" opposite Sonja Henie, it wasn't a very happy engagement. It seems, so the story goes, that Sonja wanted a leading man with a bigger name. So she didn't exactly greet Cornel with open arms. Now, Merle Oberon has made up for it. Cornel plays *Chopin* opposite Merle in "The Love Of Madame Sand." He is wonderful in the rôle and gives a great deal of the credit to Merle's kindness and consideration.

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